IMAGES OF CREATION AND EVIL IN THE BOOK OF JOB

by

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Thesis submitted to the University of Edinburgh for the degree of Doctor of Philosophy.

February 1991.

UNIVERSITY OF EDINBURGH

ABSTRACT OF THESIS (Regulation 7.9)

This study examines the problems of theodicy and creation in the book of Job through an exploration of some of its most important images and exegesis of the principal passages in which they occur. Four main areas of imagery: Death, the Chaos Monster, Creation and Law are explored, drawing on illustrative material especially from other parts of the Old Testament and from the Ugaritic texts.

An introductory chapter sets out the guidelines for the study and analyses the relationship of imagery to mythology and Theology. It is argued that the problem of evil and suffering in Job is inextricably linked with the doctrine of creation and the legal framework of the heavenly court in which the book is set.

Chapters 2-7 explore the images of Death and Supernatural evil. Chapters 2 and 3 focus on the theme of Death and argue that contextually, linguistically and thematically Behemoth is to be identified with Mot, god of Death. Chapters 4 and 5 make a similar analysis of the Leviathan figure and argue his identity with the Satan of the Prose Tale. Annotated translations and detailed exegeses of the Behemoth passage (Ch. 40:15-24) ~~and the Leviathan passage (Ch. 40:15-24)~~ and the Leviathan passage (Ch. 40:25-Ch. 41:26) form a major part of the argument. Chapter 6 looks at the figure of Rahab and briefly comments on Apocryphal and Rabbinic treatments of the subject. Chapter 7 discusses the imagery of the sea and the sea god.

Chapters 8 and 9 examine the basic framework in which these images operate. Chapter 8 looks at Creation Imagery, exploring especially Job Chapters 28 and 39. Chapter 9 looks at legal imagery through an analysis of the 'witness' passages in Chapters 9, 16 and 19, with an annotated translation of the gō'ēl passage (Ch. 19:20-27).

Chapter 10 suggests three areas in which the study could be taken further: the study of the book of Job itself; issues in Old Testament Theology and areas of Pastoral Theology.

Acknowledgments:

Grateful thanks are due to the following for their help in the production of this thesis: the staff of the Mountjoy Research Centre, Durham, especially Miss Sarah Warbrick for typing a long and difficult manuscript; Mrs Marianne Harrison of the St. John's College Secretarial Staff for willing help in the final stages of production and Mr. G. Peart for binding the volumes; to the Rev. Dr. A. C. Thiselton, Principal of St. John's College for constant encouragement in this project and a generous grant towards typing costs; and special thanks to my supervisor, the Rev. Professor J. C. L. Gibson of New College, University of Edinburgh, for suggesting the subject and for his continual enthusiasm and wise guidance throughout the period of study.

I hereby state that this thesis is my own work and that all references and sources are acknowledged.

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February 1991

Contents

ABBREVIATIONS

A.B.	:	Anchor Bible.
AN.Bib	:	Analecta Biblica.
An.Or	:	Analecta Orientalia.
A.O.AT.	:	Alter Orient and Alter Testament. (Kevelaer/New Kirchen/Vluyn)
A.V.	:	Authorised Version.
B.A.	:	Biblical Archaeologist.
B.D.B.	:	F. Brown; S.R Driver and C.A. Briggs - Hebrew and English Lexicon of the Old Testament: Oxford 1906.
B.H.S.	:	Biblica Hebraica Stuttgartensia (eds. K. Elliger and W. Rudolph. Stuttgart 1968-1977).
Bib.	:	Biblica.
Bib.Or	:	Biblica et Orientalia.
B.T.B.	:	Biblical Theology Bulletin.
B.Z.A.W.	:	Beiheft zur Zeitschrift für die alttestamentliche Wissenschaft (Berlin).
C.B.Q.	:	Catholic Biblical Quarterly (Washington).
C.B.Q.M.S.	:	Catholic Biblical Quarterly Monograph Series.
Conc.	:	Concilium.
C.M.L.	:	J.C.L. Gibson: Canaanite Myths and Legends. (Edinburgh 1978).
C.T.A.	:	A. Herdner: Corpus des tablettes en cuneiformes alphabetiques. (Paris: Imprimiere Nationale 1963).
Engl.	:	English (where numbering different from Hebrew).
E.Q.	:	Evangelical Quarterly.
G.K.C.	:	Gesenius' Hebrew Grammar ed E. Kautzsch and A.E. Cowley (2nd Ed. Oxford: Clavendon Press 1910).
H.T.R.	:	Harvard Theological Review.
H.U.C.A.	:	Hebrew Union College Annual.
I.C.C.	:	International Critical Commentary.
I.D.B.	:	Interpreters' Dictionary of the Bible (4 vols ed. G.A. Buttrick, Nashville, Abingdon 1962).
I.E.J.	:	Israel Exploration Journal.
J.A.O.S.	:	Journal of the American Oriental Society.
J.B.L.	:	Journal of Biblical Literature.
J.C.S.	:	Journal of Cuneiform Studies.
J.J.S.	:	Journal of Jewish Studies.
J.N.E.S.	:	Journal of Near Eastern Studies.
J.P.O.S.	:	Journal of the Palestine Oriental Society.
J.Q.R.	:	Jewish Quarterly Review.
J.S.O.T.	:	Journal for the Study of the Old Testament.
J.S.O.T.sup	:	Journal for the Study of the Old Testamant Supplement Series.
J.S.S.	:	Journal of Semitic Studies.
J.T.S.	:	Journal pf Theological Studies.
K.J.V.	:	King James Version.
K.T.U.	:	M. Dietrich; O. Loretz; J. Sanmartin:

		Keilalphabetische Texte aus Ugarit (A.O.A.T. 24, Kevelaer and Neukirchen 1976).
L.X.X.	:	Septuagint.
M.T.	:	Masoretic Text.
N.I.C.O.T.	:	New International Commentary on the Old Testament.
N.I.V.	:	New International Version.
Or.	:	Orientalia.
O.T.L.	:	Old Testament Library.
O.T.S.	:	Oudtestamentische Studien.
P.E.Q.	:	Palestine Exploration Quarterly.
P.R.U.	:	Ed. C. Schaeffer Le palais royal d'Ugarit.
R.B.	:	Revue Biblique.
R.S.	:	Ras Shamra.
R.S.V.	:	Revised Standard Version.
S.B.L.	:	Society of Biblical Literature.
S.B.LDS.	:	Society of Biblical Literature Dissertation Series.
S.B.LM.S	:	Society of Biblical Literature Monograph Series.
S.B.T.	:	Studies in Biblical Theology.
S.J.T.	:	Scottish Journal of Theology.
S.V.T.	:	Supplements to Vetus Testamentum.
T.B.	:	Tyndale Bulletin.
T.D.O.T.	:	G.J. Botterweck and H. Ringgren (eds) Theological Dictionary of the Old Testament (Grand Rapids Eerdmans 1976).
Theol.	:	Theology.
T.O.T.C.	:	Tyndale Old Testament Commentaries.
U.F.	:	Ugarit Forschungen.
Ugaritica V.	:	C. Virolleaud: Les Noveaux ~~des~~ Textes mythologiques et liturgiques de Ras Shamra/Ugaritica 5. (Paris 1968) Pp545-606.
V.T.	:	Vetus Testamentum.
V.T.S.	:	Vetus Testamentum, Supplements.
W.J.J.	:	Westminster Theological Journal
ZAW	:	Zeitschrift für die alttestamentliche Wissenschaft.

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Chapter 1:

The World of Images:

Few Biblical books have been studied and commented on as much as Job and interest continues unabated. The present study might therefore seem to be unnecessary. However, as I shall indicate in the rest of this introductory chapter, there are good reasons for a new consideration of the theology of the book and for another attempt at an exegesis of some puzzling but crucial passages. This chapter will outline the reasons for choosing this subject; say something about the importance of imagery and its relationship to theology; explain the principles on which Canaanite (and other) mythology have been used to illuminate the text and indicate the method and scope of this study.

a Reasons for choice of subject:

The main reason for the choice of subject is the comparative lack of treatment of the major issues of creation and evil in studies and commentaries. All mention these, of course, from a variety of viewpoints, but there is a need for a synthesis and new treatment of the material and an attempt to assess the importance of these matters in the total context of Job studies. I shall therefore begin by saying something about the major works I have regularly consulted in the course of this study. I shall here simply refer to these by the authors' names; full details appear in the bibliography.

Three massive commentaries which provide the necessary linguistic and philological foundations have been regularly consulted Driver/Gray provides particularly helpful philological notes and judicious commentary which have worn well after a lapse of nearly eighty years. However, pride of place must go to the magisterial work of Dhorme. Although first published in 1926 it has in some senses never been superseded and is indispensable for detailed study of the text. Dhorme has ransacked the ancient versions with minute care and his wide and deep knowledge of ancient Semitic languages and civilisations illuminates many puzzling passages. His introduction is a profound and penetrating treatment of the theological issues of the book. Both these works reflect the scholarship of their age in their frequent emending of the Masoretic text and this is a path where I have rarely followed them. Also they wrote before the discovery of the Ugaritic tablets, and thus were unable to assess the Canaanite influence in the book.

A more recent commentary which is also a vital resource is the fine work of Gordis. This commentary with its unparalleled wealth of rabbinic learning and careful humane Jewish scholarship gives us a wealth of insight into the text. Particularly helpful are a series of supplementary notes where Gordis is able to develop in a fuller way many theological and linguistic points.

Where I have diverged widely from all three is in my analysis of the images of evil, especially Behemoth and Leviathan. Driver/Gray and Dhorme (again reflecting the thought of their age) do not so much argue for a naturalistic interpretation as take it for granted. Gordis, on the other hand, presents a powerful case for it, and I have engaged with this in some detail in Chapter 3 of this study. This does not diminish the value of these commentaries which exemplify the absolute necessity of detailed engagement with the text of Job.

For linguistic help of another kind, a constant resource has been the commentary by Pope. Pope makes extensive use of Ugaritic which he has studied since the earliest days of its decipherment and succeeds in throwing light on many difficult passages. Particularly useful are his comments on the background of Behemoth and Leviathan. From the point of view of Canaanite material this will probably be superseded by the philological commentary of Michel, of which only the first part covering Chapters 1-14, has appeared at the time of writing. This commentary sets out to collate and build on the insights of M Dahood (using the tablets from Ebla as well as Ugarit) and will, when complete, be a most useful resource. Dahood's comments are scattered throughout his three-volume commentary on the Psalter and a multitude of other publications, and it will be extremely convenient to have

these and other observations gathered in one place. Michel will also probably supersede North West Semitic Grammar and Job by A.C.M. Blommerde.

Pope and Michel are immensely useful not least in their respect for the Masoretic text and their resistance of wholesale emendation (not that they are averse to other emendations in the light of Ugaritic). Two areas, however, I have found unsatisfactory. Michel, in particular, is determined to find Ugaritic parallels in every line and often ones which are probably bogus (eg. the famous crux in 13:15). The other is the lack of real theological interest. If Behemoth and Leviathan are supernatural, this has immense implications for the status of God; if the battle with Yam is reflected at many points in the text, this is of importance for understanding Creation and Providence. Pope barely glances at these questions, and Michel not at all.

Two major commentaries which combine linguistic thoroughness with a concern for wider theological and literary issues are those by Habel and Clines. Habel I have found more consistently useful than any other full commentary. This arises from his concern to see the text as a whole, his sensitive analysis of the imagery and his deep feeling for theological issues. Moreover Habel makes judicious use of Canaanite material and integrates this into his general discussion. However, probably the commentary destined to

become the standard work on Job for many years ahead is that by Clines. Unfortunately only Part 1 (Chapters 1-19) has appeared at the time of writing. The Word format allows Clines to deal with textual matters in Dhorme-like detail but with the advantage of being able to interact with more than seventy years subsequent research. In addition he has written a powerful theological commentary introducing a wealth of new thinking, witness his feminist, vegetarian and naturalist readings of Job. Of particular interest is his penetrating analysis of the gō'ēl passage in Chapter 19.

A number of shorter commentaries have also been most useful both linguistically and theologically. The recent commentary by Hartley is a useful bridge between the larger and smaller works. Hartley's theological comments are usually judicious, if unexciting; although, at times, eg. in Chapter 19, he can be very penetrating. The real value of the commentary lies in the large number of remarkably clear and concise footnotes in which all textual issues are incisively discussed.

The commentary by Andersen is a model of compression and is particularly good in the way it argues the case for the positions advanced. The footnotes again show an enormous range and depth of linguistic scholarship and critical acumen. Andersen is unsatisfactory, in my view, on the role of Satan and thus misses, I think, some dimensions of the book.

Nevertheless, for analysis of the flow of the argument, Andersen is one of the best commentaries available.

Another useful short theological commentary is that by Diane Bergant. This, like Andersen, is helpful on the flow of thought and on links with the wisdom literature in general. A much older commentary, now undeservedly neglected, is that by A.B. Davidson. This is a fine example of the scholarship of an earlier generation marked by careful and critical study of the text, yet with a reverent regard for that text as Scripture.

The most influential commentary for this study has naturally been that of my supervisor J.C.L. Gibson. Indeed much of this study is an attempt to work out in detail the implications of many of the positions advanced there and in other studies referred to in subsequent chapters. Vital as well were the sessions on Job in the second level Hebrew Class in New College, Edinburgh in 1984 and the post graduate Ugaritic seminars in 1987 and 1988.

In addition to the above, a number of other commentaries have been consulted from time to time. Rowley is particularly useful for shrewd comments on significant work to the time of writing; inevitably though much significant work has been done since his commentary in 1970. Tur-Sinai is too idiosyncratic to be of regular use but from time to time I have found his comments suggestive. Gordis' collection of studies The Book

of God and Man has also been most valuable for background as well as commentary on individual passages. Plainly there are many other commentaries and studies of the book which I have consulted, notably the commentary by Fohrer. However, the above distill and develop much of what is scattered elsewhere as well as containing valuable new insights, and the direct influence of other commentaries on this study is slight.

As well as commentaries, a number of other studies have been of great help. Notable among these have been three works: J. Day's God's Conflict with the Dragon and the Sea, M Wakeman's God's Battle with the Monster and N. Tromp's Primitive Conceptions of Death and the Netherworld. These works tend to be philological rather than theological, but they collect and comment on a mass of material.[2] None of them cover exactly the same ground as the present study. In particular an examination of the figure of Behemoth[3] is needed; similarly necessary is a more detailed analysis of the major Leviathan passages and a reassessment of their place in the structure of the book.

The second reason for choosing this subject is its importance in the field of Old Testament theology as a whole. In an undergraduate dissertation,[4] from which I quote a few lines in the section on Leviathan, I did some preliminary investigation of the problem of evil in the Old Testament, especially in relation to the sea and sea monster imagery.

This ranged more widely than Job, but I became increasingly convinced that the concentration of these images in that book was of the utmost significance not only for understanding the book itself but for a proper assessment of these ideas throughout the Old Testament.

In particular the relation of evil to creation and providence assumed greater importance. Not least among the problems is the relation of the picture of creation implied in the chaos battle imagery of eg. Job 26:12-14 and the more sober account in Genesis 1 and 2. This is the subject of a recent stimulating book by D.T. Tsumura to which I shall refer later.[5] It has become increasingly plain to me that it is in this area that we must look for the fundamental levels of meaning in the book. I have therefore included the word 'creation' in the title of the study because only in that context can the Biblical treatment of evil be understood.

b. Imagery and Theology:

Much of my argument depends on identifying and analysing imagery and it will be necessary to outline the principles underlying this study and how I perceive the relationship between imagery and theology. While I greatly welcome the work done in recent years by writers like Robert Alter[6] and Northrop Frye[7], that should not be seen as an alternative to close textual study. Indeed such analysis has been part of the

agenda in English literary criticism for many years and at its most effective must always be based on precise and detailed analysis of the text.

What is plain is that imagery and its effective employment by the great poets is intended to engage the imagination and feelings of audience and readers. Two writers who express this well are S.J. Brown who says: "the primary aim in such moods (ie. heightened use of imagery) is not clearness of logical statement, but force, vigour, intensity, so that the outward expression may bear some resemblance and proportion to the inner frame of mind";[8] and R. Alter who argues: "It is probably more than a coincidence that the very pinnacle of ancient Hebrew poetry was reached in Job, the biblical text that is most daring and innovative in its imagination of God, man and creation; for here as elsewhere in the Hebrew Bible the literary medium is not merely a means of 'conveying' doctrinal positions but an adventurous occasion for deepening doctrine through the play of literary resources, or perhaps even at least here, leaping beyond doctrine".[9] I shall return to Alter's point, especially in the last chapter of this study; but the important thing which both writers emphasize is that imagery is not merely a more colourful way of saying something which can be adequately said in another way. The imagery is of the essence of the expression or experience. Two particular aspects are important: the first

is the images the poet uses and the second is their relation to myth and to theology.

With regard to the first, I have been guided by the structure and emphases of the book itself. I have taken the heavenly court imagery of Chapters 1 and 2 as the controlling metaphor of the book. Also, as I argue later, certain chapters have been seen as pivotal both in terms of imagery and theology, especially Chapters 3, 9, 19, 26, 28 and 38-42, and much of the study is based on these chapters. The Divine speeches have been taken as definitive for a full understanding of the book and thus the images there as controlling the earlier ones. In particular I have attempted to show how these are a culmination of images and ideas first unfolded in Chapter 3. A second major thrust of my argument is that the imagery has a cumulative effect in which individual images contribute necessary stages in the audience's perception in understanding until the final denouncement is reached. This is difficult to state without overemphasis. I do not mean that Job knows the solution in advance and that Yahweh's intervention is not needed. Rather the final solution is shown to be totally consistent with the hints broadcast throughout these and indeed other chapters. To put this another way: images do not develop an argument so much as gradually fill out a canvass. Of the chapters mentioned above; 3, 9 and 19 are by Job. I produce evidence

in the chapters on Leviathan that 26 is indeed by Job; Chapter 28 may be by Job, but it is certainly commentary and a pause for reflection before the final stages of the book. Thus the emphasis of this study is on how far God is able to take not just the words of Job but the deeper and subconscious ideas which the images embody and express. Thus the poetic dialogue with its vivid imagery becomes a potent vehicle for conveying truth.

In particular, four areas of imagery appear to dominate the Divine speeches: creation/nature imagery; images of death, those of supernatural evil and the fundamental legal imagery which is the framework underlying the others. I argue elsewhere that my order of treatment: Death, Chaos Monster, Sea, Creation and Law is a logical one. What I want to emphasize here is that while this study began as an examination of supernatural evil in Job this proved to be inextricably linked with creation and providence. It was impossible, in other words, to discuss the role of Satan/Leviathan without discussing the role of God.

This inevitably leads to the critical question of the relation of imagery to mythology and theology and some statement of the principles governing this study. The most thorny question is in what sense, if any, did the Job poet, the psalmists and other Old Testament writers 'believe' in the ancient myths which are embedded in their imagery, and to

what extent these references are mere verbal decoration or even echoes without conscious design. In my thinking on these matters I acknowledge a particular debt to C.S. Lewis who, while not writing specifically about Job, has many profound and penetrating things to say about the nature of myth. Lewis' arguments are very subtle and are scattered throughout many of his writings;[10] but in essence he argues that pagan myths are 'good dreams' sent by God in preparation for the Gospel, but that when awakened from the dream into the daylight of the 'Great Fact' we must receive this "with the same imaginative embrace" which we accord to the dream myth. Even more significantly, Lewis argues that myth is more basic than theology, because theology is an effort to express what reality is about, whereas myth is that reality itself; "myth becomes fact without ceasing to be myth".[11]

This has large implications for the study of Job and a further quotation from Lewis would be helpful: "If Christianity is only a mythology, then I find the mythology I believe in is not the one I like best. I like Greek mythology much better; Irish better still; Norse best of all".[12] Lewis is speaking here particularly of how as a poetic idea the omnipotence of God is not as striking as Odin fighting against enemies who are not his creatures and who will defeat him in the end. This, I suggest, is of direct relevance to the poet's use of the Baal/Yam and Baal/Mot

stories where the outcome is often confused and uncertain. It is difficult to think of a more effective way of demonstrating that to Job in his agony the outcome does seem uncertain, and this I argue in detail in the chapters on Leviathan.

There is a further implication. We cannot merely 'demythologise' and then say 'this is what the book really means'. The imagery and mythology are the kernel of what is being said and to attempt to get rid of these would simply mean replacing them by duller images. The myths are partial insights which are incorporated into the wider whole and need an imaginative response.

This does not mean that imagery, mythology and theology are identical and something more needs to be said about the use of these terms in this study. Imagery, in its most common manifestations of metaphor and simile (and in a real sense all other kinds of imagery are special examples of these) sees each object or person as having a significance beyond itself as an image of something or someone else. In that sense all language is metaphorical; much of it however is banal and dead imagery. The poet, on the other hand, rejuvenates language by creating new images or by using hackneyed images in new contexts. Poetry, in its compression and allusiveness, is thus a powerful way of embodying the complexity of the world. Imagery and myth are not identical, eg. the images of the tree and the clouds in Job are not mythological; although as I show

in my analysis of Chapter 38, natural images often have mythological nuances. Similarly, to say that Leviathan has characteristics of the crocodile is not to claim that it is a natural creature but to use zoological pictures to suggest the reality of evil. This two-way traffic underlines the fundamental unity of natural and supernatural worlds.

The next step is to try to arrive at a working definition of myth because this raises in an acute form the relationship between the monotheistic faith of Israel and the polytheistic faiths of eg. Canaan and Egypt. One point must be made immediately. Even if it could be proved that the references to Canaanite myth were simply poetic rhetoric (whatever that means) we would still be left with the questions as to how and why they are used. The point of metaphor is to clarify and make more precise. Moreover, since imagery works at a very deep level, the characteristic imagery of the author is a guide to the fundamental cast of his mind. As I demonstrate many times in the following pages, the Job poet often uses language which seems to be polytheistic in implication and something must be said about this.

Myth, as I have made clear already, I am not taking in the popular sense of a story which is not true, rather in the Lewis sense of the constant element which lies beyond all changing expressions of reality. Myth is an attempt to express in concrete terms the great abstractions such as good and evil

and truth and error. When we use the terms 'light' and 'darkness' not simply about the physical phenomena but also the spiritual realities we believe them to embody we are already halfway to myth. The final step is taken when these ideas are embodied in divine figures who battle together whether they be Baal and Yam, Osiris and Seth, Marduk and Tiamat or Balder and Loki. Thus myth proper normally involves stories of the gods and thus expresses the beliefs and aspirations of the people whose myths they are.[13] Now when we apply this to what is happening in Job, I think we can begin to see something of the poet's attitude to the old myths.

The essence of the Old Testament position is, I believe, not that other gods do not exist, but that Yahweh is incomparably greater.[14] Thus the language of the old myths provides a potent vehicle for conveying the reality of the struggle of Yahweh and His adversaries, especially the powers of Chaos and Death. This could not really happen in straight narrative, although the Prologue comes close to that, but the imagery of the poetic dialogue expresses this with tremendous power. Craigie, in a astute analysis of Psalm 29,[15] brings out this point well. He argues that the psalmist is deliberately using Canaanite language about Baal and applying it to Yahweh to show that Israel's God is indeed Lord of nature as well as history.

Theologically this means not simply that the poet is echoing Canaanite myth but that he is engaging with it as well, and in later chapters I demonstrate in more detail some of the ways in which he does this. In a very real sense he has an 'apologetic' purpose and is commending his faith in terms which a polytheistic world would understand.[16] The major issue is whether these simply illustrate his theology or are in some way integral to it, and whether we are dealing with a creation story different from that of Genesis 1 and 2. Tsumura's excellent book I shall refer to again in Chapter 7 on the raging sea, but I want to suggest now that he has not applied his own criteria sufficiently widely. He argues that in essence Genesis 1 describes the stage in creation when the waters cover the whole earth, and that Chapter 2 describes a later stage when the dry land has appeared and thus the two pictures are not in any way contradictory. I would want to take that further and argue that creation by Divine fiat is not incompatible with the 'Chaoskampf' theme. In Job they appear side by side eg. in the vignette in 38:8-11 of the sea bursting from the womb, a passage on which I comment later. I think where Tsumura is less satisfactory is in his over-reliance on etymology and his assumption that Genesis 1 is a demythologising of pagan myth. But this leads to a consideration of the Canaanite background.

c. The Canaanite Background:

The particular myths which are of the greatest importance for the study of Job are the Canaanite stories best known to us from the Ugaritic texts. In the study which follows I use the word 'Canaanite' when I am referring to stories or themes without making exact quotations. I use the word 'Ugaritic' when quoting from or referring directly to the 'canonical' version of these tales compiled by Elimelek the scribe.

Three particular principles have guided my use of these texts. The first is that I have been more concerned with thematic, mythological and substantial links than with mere verbal echoes. Thus I have considered especially the relevance of the Baal/Mot and Baal/Yam stories as a whole and not simply possible textual reminiscences. I have paid attention to the structure and literary techniques of these stories and drawn attention to parallels where I believe them to exist.

Secondly, I have emphasized verbal connections where I think they are important and some interesting considerations have emerged. It is true, for example, that ltn is mentioned only briefly in the Ugaritic texts as we have them, but I have attempted to bring out how the battle of Baal and Yam is echoed in many parts of the major Leviathan passage in Chapter 41. Similarly, Mot's miry city and some of the epithets of Mot occur in Chapter 18 as well as in the description of Behemoth in Chapter 40.

This leads on to the third point which is that the Job poet has made creative use of the Canaanite stories; there is no mere slavish echoing of them but a deliberate selection and placing in context to bring out a very different message. There is, for example, no mention of Rahab in Canaanite myth, nor has anything been found which corresponds to the Behemoth and Leviathan passages. Yet fully to appreciate these and many other passages some knowledge of Canaanite background is essential. Two comments by different scholars illustrate this well:

F. M. Cross writes:

"We must insist that in the Ba'l cycle we are dealing with a version of a mythic literature common to the Canaanites and to those who shared their culture from the border of Egypt to the Amanus in the Middle and later Bronze Age".[17]

In similar vein Patrick Miller asserts:

"The religion of Canaan and its mythical roots were part of the general culture of the Ancient Near East which had, despite many differences, a basic homogeneity to it due to various factors, including geographical proximity, language similarities, and cultural penetration and influence".[18]

Thus in Job (and in the rest of the Old Testament) the theology is presented in dialogue with that of the surrounding peoples and especially the Canaanites.[19] Egyptian mythology is another important area and I have referred to this at various

points. Mesopotamian influence (including Sumer and Ebla) is less easy to pin down precisely; there are plainly links as with all ancient Near Eastern cultures. Probably, though, Mesopotamian influence is mainly indirect and mediated through Canaanite.

Theologically, what are we to make of this extensive use of polytheistic Ancient Near Eastern motifs? The Dahoodian school, represented now most fully by Michel, but also by Pope, Tromp and Blommerde, simply list parallels without drawing any theological conclusions. This is legitimate if the concern is purely philological or historical but in many ways it simply clears the ground for other and more fundamental questions to be asked. On the other hand, Gordis and Andersen and others play down the importance of Canaanite motifs in order to safeguard the unique status of the Bible.

Three things can be said arising out of earlier comments. The first is that this employment of Canaanite myths is a good illustration of C. S. Lewis' view already cited that pagan myths are 'good dreams' sent by God in preparation for the Gospel. To follow this line of thought a little further it could be argued that it is providential that Israel's nearest neighbours had a mythology that was well fitted to be a metaphor of some of the most vital parts of their own faith. This is not, to my mind, in contradiction to the polemic against Baal worship elsewhere. In the polemical situation eg.

in the Elijah stories Yahweh has been crowded out by Baal, in Job all that Baal really is, is incorporated in Yahweh and in later chapters I draw attention to the 'Baal' and 'El' language used of Yahweh.

The second comment bears on the nature of revelation and inspiration. Were the Canaanite motifs simple echoes and borrowing then it would be difficult to maintain any doctrine of special revelation. What we do have, and this is found elsewhere in the Bible, is creative use of such motifs to present a distinctive message.[20] The creativity of the writer is integral to any view of inspiration. Nothing in the highest view of inspiration leads us to believe in mere dictation.

The third observation is about the place of faith. To discern abundant evidences of Canaanite myth neither 'proves' nor 'disproves' the pictures of God and Satan in the book; these remain in the realm of faith. The Canaanite evidence, as will be demonstrated, gives very strong support to a supernatural interpretation of Behemoth and Leviathan. What it cannot tell us is whether the book's picture of God is one we can accept, or more pertinently whether we can trust Him and have a relationship with Him. Craigie once again has some wise words on this: "To prove that the historical narrative of the Old Testament is accurate, if such were possible, does not prove the essential truth of the Bible - namely what it

says about God. That must always remain both the subject and object of faith".[21]

My own view is that the creation theology and related theodicy in Job is one of the most massive and impressive pictures of Biblical faith, parallel to 'salvation history', covenant and prophetic literature and that it anticipates especially the Christus Victor aspect of the Gospel. I shall say a little more on this theme in the concluding chapter in the comments on Job and its importance for Old Testament theology as a whole.

d. Method and Scope of the Study:

It is most important that any theological comments on a book should spring from the text itself rather than from categories imposed on it. This study contains three main elements: exegesis; comparative material and theological and literary comment.

i. Exegesis: Fundamental to the case advanced here is the close exegesis of many of the most significant passages of the book: eg. Chapters 3, 9, 19, 26, 28, 38-41. The essential foundation for the arguments is detailed comment on the text; in particular I have tried as far as possible to make sense of the M.T. as it stands and to avoid speculative emendations. Often, translation of particular passages is an integral part of the argument. The centrepiece of the study is the

translation and commentary on the Behemoth passage (40:15-24) and the major Leviathan passage (40:25-41:26). I try to make sense, however tentatively, of the perplexingly difficult 41:1-4 as it stands, accepting only one minor emendation for which there is manuscript evidence. Indeed we could almost argue that in the great cruces of Job, where his language is highly emotional and therefore sometimes incoherent it is especially necessary not to change the text. For example, in all the 'witness' passages there are textual difficulties at the end of chapters 9, 16 and 19 as there are throughout the crucial Leviathan passage as well as in 5:7 and 13:15. My own feeling has been that emendations on a large scale there have seriously affected the interpretation of the book as a whole.

ii. Comparative Material: Exegesis does not occur in a vacuum and I have ranged widely throughout the Old Testament and indeed the New Testament to show that I am not following some eccentric byway. Also, in Chapter 6 on Rahab I have added some brief comments on Rabbinic and Apocryphal writings as additional evidence for my argument. I have also frequently referred to Canaanite (and occasionally Egyptian and Mesopotamian) texts for a fuller understanding of the passages concerned.

iii. Theological and Literary Comment: It is important to go beyond word studies, historical evidence and comparative motifs. The significance of these in both theological and

literary terms must be examined. This has been done in the course of the exegesis of each passage as well as the inclusion in each chapter of more general comments.

The limitations of this study are evident. I have concentrated especially on the images of cosmic evil and these chapters form some two thirds of the whole. The chapter on creation imagery is selective and many images such as clouds, rain and light have had to be omitted. Legal imagery would have required another complete study and I have had to content myself with a chapter on the 'witness passages' which give a clear insight into the way this kind of imagery operates. In the concluding chapter ways are suggested in which this study could be taken forward. What I have done is to present a detailed analysis of some of the major images of the book. The selection is not arbitrary. The major cruces of the book and the flow of the argument, narrative and theology are examined in some detail.

Notes:

For Chapter 1:

1. Fohrer, G. Das Buch Hiob - Kommentar zum Alten Testament 16, Gutersloh 1963.

2. Other studies of a similar nature are:
Kloos, Carola: Yhwh's Combat with the Sea E. J. Brill. Leiden 1986.
L'Heureux, Conrad E: Rank among the Canaanite gods: El, Ba'l and the Repha'im Scholars Press, Montana 1979 - Harvard Semitic Monographs No.21.
Mullen Jr, E. Theodore: The Assembly of the Gods Edward Brothers Inc. Michigan. 1980- Harvard Semitic Monographs No.21.

3. Wakeman's study goes some way in this direction but leaves many issues unaddressed. Gibson also calls for such a discussion in: "On Evil in the Book of Job", in Ascribe to the Lord: Biblical and Other Studies in Memory of Peter C. Craigie. ed. L. Eslinger and G. Taylor J.S.O.T. Supp. 67 - Sheffield Academic Press 1988. P.419.

   I attempt to deal with this issue in Chapter 2 which looks at the imagery of death and in Chapter 3 which relates that imagery to Behemoth.

4. "Images of Evil in the Old Testament" - dissertation presented in part fulfilment of Honours Degree in Hebrew and Old Testament Studies in New College, University of Edinburgh. 1985.

5. Tsumura, D.T.: The Earth and the Waters in Genesis 1 and 2 J.S.O.T. Supplement Series. No.83. Sheffield Academic Press. 1989.

6. Alter, R.: The Art of Biblical Narrative London: Allen and Unwin. 1981. The Art of Biblical Poetry.

7. Frye, No.: The Great Code: The Bible and Literature. Ark Paperbacks. Reading 1981.

8. Brown, S.J.: Image and Truth: Studies in the Imagery of the Bible.

9. Alter, R.: General Introduction to The Literary Guide to the Bible ed. Robert Alter and Frank Kermode. Collins 1987. P.15.

10. See eg. "Myth become Fact" in Lewis, C.S., God in the Dock. Ed. Walter Hooper. Collins 1979. P.44.
Lewis, of course also wrote myth, notably in the Narnia stories, as did his friends Tolkien and Williams and much of the theory was discussed at the meetings of the "Inklings".

11. In Lewis, C.S.: "Is Theology Poetry?" in Screwtape Proposes a Toast.

12. As above. P.43.

13. Thus I think Gibson is right to use the word 'theology' of the Ugaritic myths in his essay in the Dahood memorial volume.

14. This can be seen in many other parts of the Old Testament: eg. Exodus 12:12 where Yahweh says He will "execute judgment on all the gods of Egypt"; in 1st Samuel 5 where Dagon's idol is smashed before the sacred ark; in Daniel 5 where the writing on the wall is a response to the desecrating of the vessels from the Jerusalem Temple. This is only a short list; there are numerous other examples.

15. Craigie, P.C.: Ugarit and the Old Testament. Eerdmans 1983. P.71.

16. The fact that so many Canaanite elements appear in the Psalter (eg. most of Psalm 29; Zaphon compared to Zion in Psalm 48; Leviathan in Psalm 74 etc) shows that this kind of imagery was part of the worship and faith of the ordinary Israelite.

17. Cross, F.M.: Canaanite Myth and Hebrew Epic. Harvard University Press. 1973. P.113.

18. Miller, P.D.: The Divine Warrior in Early Israel. Cambridge, Massachusets. 1973. P.8.

19. More work needs to be done on the Canaanite background of the Old Testament as a whole; other fruitful areas would be the Psalter and the oracles against the nations in Isaiah.

20. This employment of other forms can be seen elsewhere: eg. the possible use of Hittite or Assyrian vassal treaties in the structure of Deuteronomy; the use of court documents in Ezra; the prevalent letter form in much of the New Testament.

21. Craigie. op.cit. P.98.

Chapter 2:

Images of Death:

a. Introduction

Death and what lies beyond it belongs to universal consciousness and experience and as such is an inescapable theme in the literature of all cultures and centuries. Few treatments of the subject, however, approach the profundity and complexity or the imaginative power of the book of Job. A useful introduction to the treatment of the theme is suggested by Northrop Frye's thesis of two levels of imagery in the Bible's picture of nature : the 'lower' or natural expressed in God's contact with Noah, and the 'higher' or potentially redemptive expressed in an earlier contact with Adam in Paradise[1]. The 'lower' level is the familiar, 'fallen' world where ordinary people live and die, the 'higher' is the external, supernatural world which continually impinges on the visible world. Now the images of death and the underworld in Job are related to both these levels. For the first we may cite the tree image of Chapter 14 and for the second the world of primaeval chaos linked with that of death in Chapter 26. This is an initial indication of the complexity of the subject. Moreover, since it is of the essence of poetic imagery to be full of compressed allusion and ambivalence, it is probable that many levels of meaning are operating at once[2].

Thus in exploring the imagery of death it is necessary to keep a number of meanings in mind. There is first literal death: the process of dying and the state of being dead which is the immediate subject of the book. There is also death as a 'philosophical concept' examined in Chapter 14. But parallel to these is the ambiguous relationship of God and Satan in the heavenly court, and a number of passages (eg Chapter 18) which appear to suggest that the figure of Mot, god of death, well known from the Ugaritic texts, is a 'character' in the story[3].

Every chapter in the book mentions death and in many this is a dominant theme. I shall argue that these are neither simply descriptions of physical death, mythological decoration nor random echoes of Canaanite stories[4]. Rather they are poetic images with many levels of meaning which complement each other and while having a 'primary' meaning are valid on other levels.

Moreover, these are in one sense what the book is about[5]. The images, as I shall demonstrate, are neither random nor incidental. They are dramatically appropriate both in terms of the book as a whole and the speeches in which they occur. The images of death are linked to the world of nature eg the tree, the water and the mountains in Chapter 14 and the ambiguity of such words as אֶרֶץ and עָפָר ; to the world of primaeval chaos eg in Chapter 26; and they frequently occur in the context of legal language. All of these come together

in Yahweh's speeches in Chapters 38-41 and are anticipated both in the Prose Tale and in the introduction to the dialogue in Chapter 3. This use of imagery is one of the most powerful indications of the unity of the whole book.

The particular type of imagery which recalls Canaanite motifs is crucial for an understanding of the book. This is not a case of simple borrowing so that we can, for example, say that the story of Baal's fight with Yam is the 'origin' of the passage on curbing the sea in Chapter 38:8-10. Nor is it quite on the level of Milton's 'borrowing' from classical and other mythology[6]. Nevertheless it is evident that to express his deepest meditations on death and related mysteries, the poet has frequent recourse to the mythology best known to us through the Ugaritic texts which are our glimpse into the thought world of Canaanite civilisation. The Job poet does not scruple to use images and concepts from that civilisation because in the first place this emphasizes the universality of the experience. But more fundamentally, there is a subtle blend of polemic and empathy. The polemic essentially lies in the Old Testament's depiction of the unapproachable transcendence of God, not 'first among equals', but different in kind from His creation, including His own 'sons'. The empathy lies in the poet's finding in the Canaanite stories a powerful metaphor for expressing his deepest feelings and beliefs. On the literary level there is

the pleasure in a well-told story, especially a story dramatising the struggles of elemental powers (cp Norse mythology). On the theological level these stories are a pictorial way of expressing the real conflict of God and the powers of evil without recourse to a multitude of abstractions. On the level of experience, the fearsome power of Mot and Yam express vividly the agony of Job in the grip of hostile forces. There are links with other mythologies, particularly Egyptian, but the Canaanite background is essential for a fuller understanding of the poet's imagery.

b. A note on the Prose Tale:

The Prose Tale in Chapters 1 and 2 introduces basic concepts and images which shape the response of the audience or readers to the poetic dialogue. More particularly there is an explicit picture of the heavenly court and the ambiguous relationship of God, Satan and Death which give to the whole dialogue a powerful dimension of dramatic irony.

This fundamental picture of the heavenly court is depicted with tantalising elusiveness. Its location is undefined, and its members other than God and Satan are not identified. Indeed it is by no means plain that Satan is a 'member' of the court, thus 1:6 reads "Satan also came among them" (again in 2:1). Satan is neither 'son of God' simply, nor is he an independent agent. Similarly in Ugaritic

mythology Yam and Mot are primeval, not members of El's court, though 'created' by him and even called his 'sons'. The human characters in the story are unaware of this council scene in the heavenly court, and thus inevitably see only the hand of God in evidence in the calamities multiplying upon Job, a fact from which they do not, of course, draw the same conclusions. However, the audience are aware of the true situation and thus are able to follow, with increasing suspense, the many allusions to the other presences hinted at in the poetic dialogue. Without this initial depiction of the heavenly court and its activities many dimensions of meaning in the poetic dialogue would be lost, and I shall comment on these in the relevant passages. This above all is why the prose tale is an essential element in the book's structure.

Moreover, the agonies of Job are better understood if we realise their supernatural origins. Dhorme expresses it thus: "It is not a question of ordinary calamity. Job is tormented by a special being who is quick to take advantage of the successive permissions which are granted to him"[7]. There is indeed a deliberate ambivalence about the exchange between God and Satan. God issues the challenge in 1:8, but the swiftness and alacrity with which Satan carries out his work shows a sadistic enjoyment in the task. There may be further ambiguity in 1:12 and in 2:7 of which not only the human characters but Satan himself is unaware. Satan leaves פְּנֵי יְהוָה

and the suggestion is that he is now operating in a sphere away from God's control. Yet, as the book abundantly demonstrates, there is no place in the universe where, in the most fundamental sense, it is possible to leave 'the presence of the Lord'.

All this is fundamental for the story's presentation of death. From the ordinary viewpoint this is effected by a series of manmade and natural disasters: Chaldeans, Sabaeans, lightning and storm are indeed the immediate agents. Nevertheless, the reference in 1:16 to the 'fire of God' suggests more than lightning (there is, after all, a word for the purely natural phenomenon). In many ways, that phrase encapsulates the fundamental problem of the book: fire is from God just as Satan comes from God and with him the other calamities. Job himself in 1:21 - "The Lord gave and the Lord has taken away" and in 2:10 - "Shall we receive good at the hand of God, and shall we not receive evil?" identifies God as the author of what is happening to him and his family. The book is to grapple with the problem of whether evil comes from God in the direct way that good does. Death, not just in the sense of an individual's passing, but as the dark power which benights the universe, is the most obvious place where the goodness of God is called in question, and thus the relationship of God and death outlined in the narrative here is to be one of the essential problems grappled with in the

imagery and theology of the poetic dialogue. This grappling with the issues is an essential link between Chapters 1 and 2 and Chapter 42; the faith of Job in the Epilogue 'sounds' in plain literal terms much the same as that of the Prologue. However, by Chapter 42 it has been refined and deepened to an incalculable degree. Since this process is largely realised in images of great power it is not going too far to say that imagery is fundamental to theological as well as literary study of the book.

The fundamental image of the heavenly court is the essential conceptual background of the poetic dialogue. It also establishes the strong probability that we shall find many other echoes of the mythology and thoughtworld of the ancient Canaanites. Thus, although Satan per se disappears almost immediately from the book, the appearance of Leviathan and other more dimly discerned figures such as Resheph and Mot, plainly belonging to the same milieu,establish continuity and create suspense. Dhorme asserts: "We have both the picture and the frame, and in both we recognise the same hand".[8] In a real sense it is those images and their function in the book which this study and those on Leviathan, Rahab and Yam are attempting to assess.

c. A Note on the significance of Chapter 3.

As the book moves from narrative to dialogue,[9] the sombre

and deceptively simple story is parallelled by a poem of immense power and poignancy. Chapter 3 is a potent evocation of the world of death and establishes many of the fundamental concepts and images which are to be developed throughout the dialogue. There are at least four major 'clusters' of imagery of death which are related to each other and which establish much of the tone and atmosphere of the book.

The first image is that of the womb, already anticipated in 1:21 which is one of the many links of prologue and dialogue. The vague unsubstantial life in Sheol is compared to the mysterious life in the womb before birth, both equally unknown and unknowable to mortals. In Chapter 3 the negative aspects are underlined when Job longs to have been a stillborn infant whose brief emergence from the womb would have been immediately followed by being "hidden in the ground" (v16) along with all others who rest at peace in the grave.

Secondly this image of the womb is developed by his picture of the world of the grave and the fundamental equality of all in death (vv 13-19). The verb שָׁכַב (v 13) used here of lying down in death is also found in a similar sense in 7:21 and 14:12. This picture of Sheol seems to be free from the negative aspects emphasized elsewhere in the book and even in the chapter but we must have regard to Job's state of mind here where he longs for death as a sleep where all which marks life on earth ceases.[10]

The third cluster of images is that of shadows and darkness descending on the day of his birth. This is linked with the sinister world of Leviathan and possibly Yam (I shall discuss later Gunkel's reading of יוֹם in 8a as יָם). The images of vv5 and 6 e.g. תְּשֻׁכָה and צַלְמָוֶת occur later in connection with the netherworld. So already parallel to the 'escapist' picture of the peace of the womb and the oblivion of Sheol is building up an altogether more hostile and darker universe peopled by sinister presences. Job has thus stumbled upon a profound truth.

This leads on to the fourth area of imagery in vv 20ff. Plainly the M.T. reading of 20a- לָתֵת proved too embarrassing for many of the versions and translators who prefer to read the passive לָתֵת . The phrase in 23b - וַיָּסֶךְ אֱלוֹהַּ בַּעֲדוֹ does identify God as the one preventing Job from reaching the peace of the grave, but this delay does create a certain ambiguity appropriate at this stage of the book. Now this metaphor of 'hedging round' is used by Satan in 1:9 in a positive sense and this is another example of dramatic irony and the creation of suspense. It illustrates the problem of distinguishing between God and Satan which lies at the root of Job's agony.

The poet has in fact established certain vital pointers to the imagery and theology of the book. God is in supreme control. He hedges in Job as in 38:8 He hedges the sea, and

thus death and Satan can only pass that hedge when he allows it. However, evil and death, permitted by God is no mechanical process as a rationalistic deism might suggest. There are other powers who appear in the heavenly court, although their activities are rigidly demarcated (1:12 and 2:6 e.g which are echoed in a more overtly mythological way in 7:12 and 38:8). Yet, within these limits they exercise enormous power and show breathtaking cunning. Moreover, these powers can subtly imitate the style and manner of God so that Job is hopelessly confused about their real identity - eg. 9:24 - "If it is not He, who then is it?" Thus in passage after passage God appears as Tormentor, as a kind of demon who seems more like Resheph and Mot than Yahweh.

d. <u>The Scope of this Study</u>

My purpose in this part of the study is twofold: First to examine the images of death and the netherworld to see if a discernible pattern emerges. I shall examine linguistic and contextual evidence, employing also comparative criteria, especially assessing apparent parallels in Canaanite myth. I shall do this by examining the four clusters of images already identified as underlying the structure of Chapter 3. These four areas will be treated separately for the sake of clarity of exposition but I shall attempt to demonstrate their interrelatedness. The first three areas of imagery will be

dealt with in the rest of this chapter.

My second purpose is to examine possible links between these images and the figure of Behemoth. In particular, this will lead on from an examination of the fourth area of Death imagery i.e. God as Tormentor. This theme and the Behemoth passage will be the subject of Chapter 3. Moreover, the interpretation of Behemoth is of crucial importance for that of the much longer picture of Leviathan. I shall examine the Behemoth passage in the light of the death imagery and translate and annotate the relevant verses. In a later chapter (6), I shall examine the continuing power of the theme, including passages from the book of Revelation and from rabbinic and apocryphal literature.

e. The Image of the Womb:

This basic image will illustrate the fundamental 'polarity' or 'reversal' which lies at the heart of much of the poetry of the book.[11] The womb, with all its associations of new life, becomes a prison house which swallows the doomed mortal after his brief pilgrimage. Significantly, this image occurs first in 1:21, a poetic snatch in the prose tale which anticipates the poetic dialogue. Pope,[12] retaining the M.T. reading שָׁמָּה sees שָׁם as a euphemism for Sheol and cites an Egyptian text which describes the dead as ntjw'im i.e. 'those who are there'. Attention is also drawn to the Greek

οἱ ἐκεῖ used for the dead.[13] The imagery is characteristically ambivalent in a way which recalls Genesis 3:19 - "for out of it you were taken; you are dust, and to dust you shall return" - with the same underlying link of the mother's womb and the womb of mother earth. As far as the mood of this utterance is concerned and its far more positive idea of the womb than that in Chapter 3 we should note that Yahweh has as yet given Satan no permission to attack Job personally. Only after Chapter 2 when the sinister presences begin to assail him do we find his anguished outbursts.

Chapter 3 begins a great reversal of all values. This plainly indicates that the sinister power of chaos and uncreation has begun to work in Job's mind. This does not mean that this is a different Job from the prologue as the nuances of the imagery show. Dramatically the "seven days and seven nights" while they all sit in silence are important. The friends are thinking what to say, but Job is thinking too as a strong faith begins to crack as sinister influences start to grip him. Images of the womb and of darkness and Sheol are at once narrow and cramping and yet desirable. The climax of this comes in 19b: "the slave is free from his master". The word חָפְשִׁי is most significant. In a number of contexts in the Old Testament it has positive tones of freedom from slavery, e.g. in Exodus 21:2 of the Hebrew servant who is to go free in the seventh year. However in Psalm 88:6 occurs the

phrase חָפְשִׁי בַּמֵּתִים - lit. "free among the dead", as indeed the K.J.V. renders it. Now Psalm 88 is probably the most Jobian of the lamentation psalms. Blackness is everywhere but the psalmist still cries to God. Probably these nuances, both positive and negative,are present in the Job passage; the womb and the netherworld are indeed in one sense 'the house of freedom', but Job is increasingly to find that freedom to be illusory.

The word also occurs in the Ugaritic texts in a number of significant contexts. In two crucial passages: C.M.L. 4 Col viii l.7 and 5 Col. V l.15, Gupn and Ugar are sent to the netherworld: wrd. bt. ḫpṯt ʾarṣ.

When the messengers are instructed to go to the 'house of freedom' in the underworld (as ʾarṣ clearly signifies), this is a euphemism for Mot's awful realm, and they are warned not to venture near his devouring jaws. This imparts an additional ambivalence to the word; not only is Sheol no place of freedom, it is a place of slime, filth and despair. These echoes of Canaanite myth would probably be familiar to the original audience. Thus returning to the 'earth mother' is no escape but a swallowing up in darkness.

A related image to that of the womb is used by Eliphaz in 4:19.

אַף שֹׁכְנֵי בָתֵּי־חֹמֶר אֲשֶׁר־בֶּעָפָר יְסוֹדָם

The clay houses here are most probably human bodies and the

dust both literal dust and the netherworld, and there is another possible echo of Genesis 3:19. But Eliphaz has been deaf to the real issues of Job's speech and for him dust and clay are merely symbols of human frailty. Job, of course, does not doubt the frailty and transience of mortals, what he does doubt is the justice of God in relation to that frailty. I shall discuss Eliphaz' vision in connection with the chaos monster images, but it is at least worth noting that the 'spirit' of 4:15 may be Satan rather than God. If so, Satan makes no further attempts to confuse Eliphaz. He does not need to; Eliphaz' flat orthodoxy is undisturbed by any least notion of the activities of the heavenly court.

It is Job who returns to the image in 10:8ff and turns it into a complaint against the seemingly gratuitous cruelty of God who moulds from dust, from the womb of earth, mainly with the purpose of destroying. Habel points out that "the powerful threatening hands of the adversary (v7b) are contrasted with the sensitive artistic hands of the creator (v8a)."[14] The verb often translated 'destroy' in v8 is וַתְּבַלְּעֵנִי, the Piel of בלע which literally means 'to swallow' and may be a cryptic allusion to Mot whose jaws encompass heaven and earth (CML 5 Col ii 1.2 and 3). Thus the peace of the netherworld has evaporated and in its place is darkness and an engulfing fate which is reinforced by the lion images in v16. We may compare Numbers 16:31 and 32 where the earth

swallows Dathan and Abiram and Proverbs 1:12 with its warning to avoid sinners who swallow the unwary like Sheol. בלע also occurs in the Psalter in relation to the `enemies' - eg Ps 35: 25 - "Let them not say "we have swallowed him up" and in 124:3 where the Lord rescues from those who "would have swallowed us up alive". A fascinating passage in Isaiah 25:7 and 8 speaks of Yahweh swallowing the swallower: "He will swallow up death for ever". This image is cited in I Corinthians 15:54. All this is linked with the womb and the grave at the end of the chapter (ww 18ff). Clines points out the progression of thought from Chapter 3: "Here the self-curse has become a reproach directed at God, and his unwished -for existence has become but the outworking of the perverse divine plan".[15] Indeed mortal life is seen as a futile interlude between the two realms of darkness. Over all broods this sinister power whom Job believes to be God Himself.

The theme of being taken from clay or the womb of earth is used by Elihu in 33:6 - "I too was formed from a piece of clay". Possibly he is referring to the passage in Chapter 10. The verb קרץ is used here in the Pual in the sense of 'pinch, grip'. The Akkadian cognate verb *qarâṣu* is used in the Gilgamesh epic of the formation of man by the Divine Potter. Behind all these images of clay and the womb is the image of the creator, a positive one which all the negative ones have been unable to crush.

The image of the womb (like all the other images) is taken up in Yahweh's speeches and given a striking new emphasis. In 38:8 the womb from which the sea bursts has cosmic dimensions. The verb גיח recalls the river גיחון of Genesis 2:13 bursting out of the womb of earth. The womb in Chapter 38 is the primordial abyss. In Chapter 3 Job had wanted the forces of chaos to curse the night of his birth because the doors of his mother's womb had not been locked. Now God in no uncertain manner is reminding Job of who opens and closes doors.

The metaphor continues in v9 with the interesting word חתלתיו, 'swaddling brands' which also occurs in the fragmentary Ugaritic tablet - CML 12 Col i ll, 18-19:

ksʾank hdgk

htlk wẓi

There two goddesses are told, presumably by El, to take "your swaddling bands" to the desert and there to bear the "eaters and devourers" who later confront Baal. There is considerable doubt as to the outcome of this conflict because of the fragmentary nature of the tablet. I shall return to this passage in my discussion of Behemoth, noting here that both Hebrew and Canaanite stories refer to the restraining of a creature in the context of creation.

Finally in Chapter 42 the image of the womb returns in a positive sense with the birth of more sons and daughters,

which manifests on the domestic level the resolution of the conflict on the cosmic level. It is important to realise that this is not the simplistic happy ending some have alleged it to be. Rather this is the public vindication of Job who is already possessed of an immeasurably deeper faith than before which is not dependent on and indeed precedes his increased prosperity. Habel puts it well. "This act of restoration is an act of grace, not a reward for Job's goodness or honesty with God".[16]

The image of the womb and the related image of clay have demonstrated a consistent pattern. They are enclosed between Job's great utterance of faith in 1:21 and Yahweh's vindication of this in Chapter 42. The 'great reversal' in Chapter 3 sees the womb and the grave as a desireable refuge; this illusion is speedily dissolved by the picture of a vengeful deity and then the image is set in its cosmic context in Yahweh's first speech.

f. <u>The World of the Grave</u>:

Moving out from the idea of the womb, the poet presents a related cluster of images about the world of the grave, the `geography' of the netherworld. In analysing these images I shall keep in mind the grey area where the physical merges with the mythical. Chapter 3 portrays Sheol as a realm peopled with "all sorts and conditions", and Job's longing to be at

rest is vividly conveyed by the simile of the grave robber in v21.

The basic indicator of the netherworld is שַׁחַת in v19, this euphemism already noted which contains overtones of the land of the dead. This strong local emphasis prevents us from thinking of death merely as a 'state', it has solidity and dimension and this is of some importance in assessing the total impact of the imagery.

Job returns to the local emphasis on the grave in Chapter 7 with this time the accent being on the grave as 'the land of no return' (vv9/10), and indeed that is one of its designations in Akkadian - erṣet lā tāri-especially in the myth of Ishtar's descent to the netherworld. This comes as part of a speech in which negative ideas have predominated; in 6:14 Job has compared his friends to streams which vanish in the desert in the heat of summer and cause the death of travellers. Job here is numb rather than angry and this mood is reflected in his picture of Sheol as the land of final forgetting.

The local emphasis is of some importance in v21. "For I shall soon lie down in the dust, you will search for me, but I shall be no more" (NIV). לֹא אֶהְיֶה is ambiguous, referring both to the frailty of mortals and to the netherworld. This ambivalence and growing sense of hopelessness well fits Job's mood at that moment. There is an additional ironical thrust

in the use of the verb וְשִׁחַרְתַּנִי which is a common word in the Psalter. It is used in Psalm 78:34 of the worshipper seeing God and in Psalm 63:1 of the soul longing and thirsting for God. Its use here, like the parody of Psalm 8 gives a bleak picture of a world where faith and the service of God are futile and end only in the dust of death. There is also the idea carried on from Chapter 3 of death as a house of freedom from this vengeful Resheph- like deity who torments and harasses Job.

The image of the land of no return is developed in Chapter 10:20-22 (which I shall discuss later in connection with the images of darkness and shadow). The point here is that Job's thinking has come full circle from Chapter 3 and that now the world of death seems singularly bleak, nor is there any mention of inhabitants.

These images of the mystery of the world of death are particularly powerfully conveyed in Chapter 14. Dhorme expresses this well: "Confronted by the corpse we wonder whither has fled the life which animates it".[17] It may be that the image of the tree which I will discuss in connection with nature imagery provides some counterbalance to the pessimism. Once again the image of lying down in the grave occurs which helps to create the all-pervading atmosphere of melancholy. In v14 the intriguing irony occurs again: Sheol is seen as a hiding place where Job would be free from God's anger until

that time was passed and then he would be able to have a fair hearing in the heavenly court. Clines[18] makes the important point that this speech is not simply a soliloquy or a meditation, rather it is a direct address to God. This reminds us forcibly of the importance of the events in heaven which have set this whole train of circumstances in motion.

The image is returned to in Job's speech in Chapters 16 and 17 with a new depth of pessimism. In 16:22 the idea of the 'journey of no return' is again prominent in Job's mind and he faces this with a crushed and broken spirit. The context is the second of the 'witness' passages which I shall discuss later. This is another reminder of the heavenly court, and Job, while unaware of Satan's role as Accuser in that court, nevertheless feels the need for an Intercessor. Pope rejects the idea of the witness being God as He is already "Accuser, Judge and Executioner"[19] This, however, is to misunderstand the conflict in Job's mind. He had until recently experienced a loving and beneficial God, a God who now appears to have turned savagely against Him.

Another localised reference occurs in 18:

וְאַל־יְהִי מָקוֹם לְזַעֲקָתִי׃

lit. "and let there be no place for my cry." Pope translates: "that there be no tomb for my plaint"[20] Here he is following Dahood who proposed the meaning 'burial place' because such a sense is found for מקום in Aramaic inscriptions.

Grabbe[21] disputes this, arguing that there is no clear instance in any Semitic language of the word having that specific meaning. I think he somewhat overdoes this; the whole context here is of the grave and the netherworld. Thus to find 'tomb' as a possible derived meaning for קֶבֶר seems perfectly natural and draws attention to the similar nuances of שָׁם .

Pope goes further than this in 17:2 and translates:

"The mounds loom before me,

On the slime pits my eyes dwell"

He construes חֳתָלֵ֑ימ as the 'mounds' and הַמְרוֹתָ֑ם as the slime pits, seeing the final mêm of the latter as the enclitic emphatic particle.[22] Blommerde also supports this rendering and describes the forms as "contracted northern duals", citing evidence of this phenomenon in Ugaritic and Phoenician.[23] The reference, if correct, is to the twin hills bordering the netherworld, referred to in C.M.L. 4 Col. viii l.1.ff;line 4 reads: 'm tlm ġṣr arṣ.
This is followed in l.12 by a reference to hmry, Mot's miry city (cp the use of שְׁחִתָ in the context of the earlier 'witness' passage in 9:31). Also in 5 Col. 1. ll.7 and 8 descending into the miry depths is parallel to entering 'the throat of Divine Mot'.

It may be that there is a further subtle ambiguity here. The translations of Pope and Blommerde, while not intrinsically improbable have not been generally accepted.

The R.S.V. rendering: "Surely there are mockers about me, and my eyes dwell on their provocation" makes perfectly good sense and is in accord with the attack on the Friends at the beginning of Chapter 16. What is worthy of mention is that in some of the lament psalms these terms are used of the enemies. Notably in Psalm 74:10 the foe mocks and scoffs and in Psalm 89: 51 and 52 the insults and taunts are underlined. Psalm 74 speaks of the destruction of Leviathan and Psalm 89 of the smiting of Rahab. It is possible, that, as elsewhere in the Psalter, the enemies are demonic rather than human. Possibly here the words are deliberately chosen to underline that kind of association. Moreover, their similarity to the Ugaritic terms for the approach to the dwelling of Mot would lend an additional nuance to the passage. In any case Job is now seeing Sheol as a place of hostility rather than as earlier a place of quietness and escape.

All this is grimly underlined in vv13ff where Sheol is not a 'house of freedom' but of corruption and decay. The companion is not 'the small and the great' of Chapter 3 but the worm. The worm recalls 7:5 - "My flesh is clothed with worms and dirt", and belongs to the world of death which has the nightmare quality of Edgar Allan Poe's stories.

The world of the dead is, of course, very much in view in the celebrated <u>go'el</u> passage in Chapter 19 which will be examined in detail in the chapter on legal imagery. But what

becomes increasingly evident as we approach the second part of the book and Yahweh's speeches is that images of the land of the dead are seen less in individualised and more in wider and cosmic terms. One interesting image occurs in 24:12: "From out of the city the dying groan". Bearing in mind that Job is describing life at its most exposed and miserable and that such a life itself a kind of death, it is at least possible that the 'city' of v12 may be the infernal city.

This would also provide a smoother transition to Job's long speech in Chapters 26-31[24] where images of the land of the dead are filling his mind. I shall discuss Chapter 26 in more detail in connection with Leviathan where I argue that the chapter more naturally belongs to Job than to Bildad. Without developing that argument here I would point out that the chaos monster imagery in its full sense is absent from the speeches of Bildad and the other friends. There is indeed the 'spirit' of Chapter 4, the possible allusion to Resheph in Chapter 5 and the more extended picture of Mot in Bildad's speech in Chapter 18. However, neither Eliphaz not Bildad show any inkling of the real significance of these presences.

Of particular relevance for this part of the study is Chapter 26: 5-6:

> "The shades below tremble, the waters and their inhabitants.
>
> Sheol is naked before God and Abaddon has no covering."

Before saying something about the mysterious Rephaim, two fundamental points can be made about the imagery of the world of the dead in this chapter. The first is that far from the netherworld being hidden and safe from the unwelcome scrutiny of God, this realm so mysterious to mortals lies naked to His eye and thus provides no haven or shelter. Indeed these mysterious depths are merely the 'outer fringe' (v14) of God's works. The second is that this chapter has moved far beyond the world of domestic or even communal grief to the world of cosmic evil, the world of Rahab. We have travelled beyond general images of the netherworld such as 'the house of the dead' and 'the land of no return' which were common to all cultures, to the thought world and imaginative atmosphere of Canaanite mythology.

Some textual points call for comment first. Dhorme[25] argues that the first hemistich of v5 is too short and that מִתַּחַת should be attached to it; he therefore translates: "The Shades tremble beneath the earth". He further argues that the parallel verb to יְחוֹלָלוּ would be יְחַתּוּ, the niphal of חָתַת which has disappeared from the M.T. by haplography. Thus the second part of the verse would read "the waters and their inhabitants become terrified". This view, with minor modifications, is accepted by Gordis and Habel. What is important is that whether we accept this view (which does not materially alter the meaning) or take the M.T. as it

stands there is a clear connection between the Rephaim and the underwater inhabitants, which must be firmly kept in mind in any attempt to assess the significance of the former.

The other point is the use of the verb חִיל , here in the Po'lal Perfect - 'to be made to writhe'. This is the verb (and theme) used in Proverbs 8: 24-25 of wisdom, and indeed in Eliphaz' sarcastic question in 15:7 - "were you brought forth before the hills?" The basic idea of birth pains used there is a reminder of the fundamental anguish at the heart of creation "The waters and their inhabitants" can scarcely mean fish in this context but are rather the inhabitants of the watery Sheol from which Jonah calls out. The parallellism between vv5 and 6 shows that the Rephaim are inhabitants of the world under the waters; Sheol and Abaddon are variant forms of the same reality (as Sea, Rahab and the Serpent in vv12 and 13).

In examining more closely the use of the word רְפָאִים there are two main sources: other passages in the Old Testament, and the rpûm of the Ugaritic tablets. B.D.B., not with entire conviction, connect the word with רָפָה - 'to sink, relax', with the meaning of 'sunken and powerless ones', and thus alluding to the dim, insubstantial life of the 'Shades' in Sheol. It distinguishes two nouns, the second referring to the old race of giants, the ancient inhabitants of Canaan, especially Og, King of Bashan (Deuteronomy 3:11).

Probably the link is to be discerned, it is argued, in that the giants are now extinct and powerless.

I want now to examine some of the Old Testament passages. Significantly the word occurs in Isaiah 14:9 (a passage relating to Helel-ben-Shachar which I shall discuss later in connection with Sea). The two meanings of the word are neatly parallelled: the Rephaim are also 'the kings of the earth'. The other significant point is that, as here, there is turmoil in the netherworld and that the mysterious figure of Helel is linked with it. In Psalm 88:11 (Engl.10) - 'Do the shades rise up to praise Thee?', the word occurs with emphasis on the dreary insubstantial nature of the world of death, and this is one of the passages where 'shades' is probably the nearest English equivalent. There is a fascinating occurence in Proverbs 2:18 where it is parallel to מָוֶת and there refers to the adultress, the dark mirror image of Lady Wisdom and thus is far more than domestic sin, as death here in Job 26 is far more than individual. Again it is used in Proverbs 21:16 as a warning that straying from 'the path of understanding' will lead to the house of the Rephaim. Finally, in Isaiah 26:19, again in a passage referring to the pains of childbirth, the shades are seen as coming to life and shouting for joy. The simile of the morning dew is interesting and recalls the tree and water imagery in Job 14:7-12.

The above (with Job 26:5) are the passages in which

B.D.B. discern the first meaning of 'Shades, ghosts'. The word has connotations of cosmic presences, of sterility, as opposed to the lifegiving principle of Wisdom. The difficulty arises in trying to link these with the passages where the meaning 'giants' is more appropriate. Some of these are very brief: eg. in Genesis 15:20 in a list including the Hittites and other nations; also in Joshua 17:15. In Deuteronomy 2:11 and 3:11 a little more is found. There they are identified with the Moabite Emim and the Anakim in 2:10-11; and in 3:10 Og, King of Bashan, is described as the last of the Rephaim. His mysterious iron bedstead would make better sense if we adopt Craigie's rendering 'sarcophagus'.[26]

The use of the word by such a consummate literary artist as the Job poet is plainly of significance; it is no mere synonymn for 'the dead'. The dating, not only of Job, but of all the passages is problematic and thus we cannot with any certainty say who influenced whom. What we can say is that all these passages the strong impression is given of dealing with a concept which is well known. This is perhaps especially the case in Deuteronomy 2 where the Emim and Anakim are explained in terms of the Rephaim. The Isaiah passage, as well as this one, associates them with cosmic powers. The Proverbs passages underline the connection with creation as well as the underlying moral connotations, which accords with Job's anguished plea for justice in Chapter 27. So the word is most

apposite here in Chapter 26, linked as it is with creation and the world of primordial evil.

The connection of the meaning 'shades' with that of 'ancient giants' is unclear but some points can be noted. There may be a characteristically subtle nuance here. The Rephaim were the pre-Hebrew inhabitants of Canaan who are not only dead but trembling in Sheol before God. Gigantic and terrifying as they once appeared (like the King of Babylon in Isaiah 14) they are now impotent and terrified before Yahweh. Indeed this may throw some light on the puzzling word חָרְבוֹת in 3:14; "the ruins" which the kings and counsellors of the earth built. These, though powerful and impressive in their own way, are doomed to end in insubstantial ruin like their builders. This same idea occurs in old English poetry especially in an anonymous lyric elegy of great beauty called "The Ruin" where a city (probably Bath) is described as "the old work of the giants", a common way of referring to Roman remains, which were believed to be the haunt of demons. This would provide a further link with Chapter 27:14ff on the instability of the houses of the rich and great. Moreover, in this chapter, Job is feeling powerless and feeble and Bildad's platitudes on the righteousness of God in Chapter 25 simply remind him that like the Shades he is helpless and exposed before this awesome Deity whose splendour fills the whole universe.

It is now necessary to examine the Canaanite evidence. A number of the Ugaritic tablets mention the rpʾum. C.M.L. 6. Col. VI l.l.46ff are interesting in this connection.

Sps. rpʾim tḥtk - "Shaphash, the shades are under you". Here we have a phrase which is very similar to Job 26:5. Moreover, the parallel words are ʾilnym - 'ghosts' -ʾilm - 'gods' and mtm - 'the dead'. The passage further mentions the demonic ʾarṣ wtnn. The whole passage remarkably parallels Job 26 and both appear to reflect a tradition where the Rephaim belong in the context of cosmic battles and primordial chaos.

Much controversy centres around the 'Rephaim texts' : C.T.A. 20, 21, 22 which are fragmentary and difficult. The rpʾum are invited to a feast at the grnt - mtᶜṯ , usually understood as 'threshing floors, plantations', where they spend seven days eating and drinking. A number of studies have been made of these puzzling texts of which the most thorough is probably that of Conrad L'Heureux.[27] L'Heureux gives a useful summary of the different views regarding the identity of the rpʾum, which fall into three broad categories. The first is the view of Virolleaud, who in Les Rephaim - R.E.S. Babylonaica (1940) suggested the meaning of 'healers' or 'healed ones', this view arising from the fact that their leader is called rpʾu bʿl which he understood as 'Baal has healed' or 'Baal the healer'. The meaning 'shades' he regarded

as derivative, referring to the role they played in ceremonies commemorating Baal's death. This view is espoused by Gaster, among others. The second view held by Dhorme, Driver, Gibson, Pope and Gordon, among others, is that they are 'shades of the dead' because of the parallels with ʾilnym and mtm already noted, as well as the evidence of Hebrew and Phoenician cognates. The third view, advocated especially by Gray[28], is that these are cultic functionaries who accompany the King to the 'threshing floors' or 'plantations' in order to promote fertility.

Ugaritica V.2., published in 1961 mentions a god called rpu mlk lm who may be identical with rpu bʿl, but certainty is impossible. Plainly, the Canaanite material, like the Hebrew, bristles with problems but some potentially illuminating points emerge. L'Heureux argues vigorously that their presence at a banquet precludes the possibility of their being shades. But L'Heureux ignores the possible irony of the passage, as well as, more significantly, the fact that in Proverbs 9:17-18, the rephaim feast on 'stolen bread' in the house of the adulteress which is in fact Sheol. There is also a further fascinating detail in l.l. 8b-10a- ʾaklt. ʿgl. ʾil. - "She (presumably Anat) devoured the calf of El." Now in C.M.L. 3D. 1.41 Anat claims to have dispatched the ʿgl. ʾil. ʿtk. I shall return to that in the discussion of Behemoth, but what we have here may be another version of that. Indeed this may

well be a prototype of the idea of Behemoth and Leviation being food for the faithful which we find in 2 Esdras 6:52 and Syriac Baruch 29:3-8. This would be yet another pointer to the mythological interpretation of these creatures and a reminder that the early exegetes were in touch with many traditions lost to us.

The issue is exceedingly complex and certainty is impossible. I believe, though, that in the light of both Hebrew and Canaanite material certain observations can be made about the Rephaim in this context in Job 26. The word was probably chosen to show the world of the dead against its cosmic background and thus, like other details in the chapter, anticipate Yahweh's speeches. There may be a further interesting interplay of ideas in the Ugaritic texts. L'Heureux argues cogently that the status of El is linked with that of the Rephaim. He is "rapiu - 'the Hale one' - par excellence". However, this occurs only in the title of Daniel in Aqhat 17. col. 1. l.19 and passim elsewhere. It is difficult to avoid a link between this and rpu b'l in the fragmentary C.T.A. 20, 21, 22. Now I have accepted the rendering 'shades' and it may be that the nuance 'healthy ones' is in fact a euphemism for death. The Aqhat passage certainly is in the context of mourning for a kind of death, ie the failure to have offspring. In a Hebrew context Yahweh is both El and Baal, in the sense that not only does His

Providence direct but His activity is involved in the process of creation. Gibson argues that Rapiu or 'the shade' is "apparently a title of Baal associated with his summer stay in the underworld".[29] Now that stay in the underworld is associated with his temporary defeat at the hands of Mot in which El appears to play an inglorious part. It may be, therefore, that behind vv5-6 is a veiled allusion to the battle of Baal and Mot. Job is in the same situation as Baal 'the shade', the power of Death is gripping him and Yahweh in his role as El seems to be the real attacker.

This linking of the world of the dead with the furthest reaches of Yahweh's power is continued in Chapter 28 and perhaps in Chapter 27. This puzzling chapter I shall discuss later in connection with comments on the chaos monster in Chapter 26, but the latter part may be a significant bridge by which the metaphors of the world of the dead cross over from Chapter 26 to Chapter 28. Indeed, perhaps even the first part of the chapter may be linked if the 'enemies' of v7 are more than human. In the later part of the chapter vv18 and 19 may refer to the opening of eyes in Sheol where all have disappeared. Moreover, the picture of the desolate ruins recalls 3:14 already mentioned in connection with the Rephaim. Yet the latter part of Chapter 27 seems also to echo the language of the friends. It may be that Job, without realising it, is anticipating the demise of his real enemy and his

recovery from the hold of death.

But the chapter also looks forward: the last words, especially מִמְּקוֹמוֹ anticipates the מָקוֹם of 28:1 and there is irony in the differing nuances of the words. Chapter 28, with its opening description of mining, uses imagery which powerfully evokes the underworld and thus suggests the impossibility of finding out the secrets of that land because they are the secrets of the Lord of Wisdom Himself. Especially important is v22 where Abaddon and Mot are said to have some inkling of God's purpose. Thus, in similar vein to Chapter 26, they are relegated to their place in the cosmic scheme.

These soaring speculations are in no way contradicted by the gloomy picture of 30:20ff. Job's sudden reversal to extreme pessimism and despair has resulted from his reliving the happy past in Chapter 29, and the grim realisation of the contrast with the bleak present is underlined by וְעַתָּה . In v23 many of the earlier pictures of the netherworld are fused together. This is the 'House of Reunion' where "all the graves are melted into one vast reality".[30] The idea of 'returning' picks up the image of the womb and locks us in the dark prison of futility.

The geography of the underworld is touched on by Elihu in Chapter 33:12ff. Verse 18 reads:

יַחְשֹׂךְ נַפְשׁוֹ מִשַּׁחַת וְחַיָּתוֹ מֵעֲבוֹר בַּשֶּׁלַח

שֶׁלַח in many of the versions is translated 'sword' (but

see N.I.V. footnote - "crossing the River"). Andersen[31] points out that עָבַר more naturally means 'pass through' rather than perish which makes 'river' rather than 'sword' a more appropriate meaning. (The image also occurs in 36:12). Dhorme[32] provides supporting evidence for this meaning. The word is used in the plural in Canticles 4:12 of the waters irrigating the gardens of the lover, and as a proper noun in Isaiah 8:6 as a metaphor of the overwhelming power of the King of Assyria. Dhorme also cites the Akkadian šilihtu which means 'channel' or 'canal'. M Tsevat[33], in an interesting article, examines the word thoroughly. He argues that it is in fact the name of a god, attested in the name of the patriarch Methuselah which he explains as 'man of Salah'. His linguistic evidence comes from the royal archives of Mari where names occur with the pattern mutu (or mut) ie. 'man, follower, worshipper of' plus a divine name. We could also compare Daniel's title mt. rpi - 'man of the shade' and mt hr nmy - 'man of He-of Harnam'. Tsevat further argues, disagreeing with Dhorme, that the word does not mean 'channel' ie. vertical shaft leading from the grave to the underworld, but 'ocean currents' ie the primaeval ocean or river of the netherworld. He also cites Akkadian lugal-id-da -"king of the River" which is one of the titles of Nergal. A closer parallel, of course, is tpt.nhr of the Ugaritic texts. Habel[34] makes the interesting observation that Saḥar and Selaḥ here in v18 could be seen as a characteristic Canaanite pairing of gods, Similar to Saḥar and Salim.

A further crux occurs in v 22b in the word לַמְמִתִים - 'to death dealers'. Pope[35] suggests 'to the waters of death', thus creating a parallel with 'river' in v18. It is entirely possible, however, that the M.T. as it stands - the Hiphil Participle of מות - means "those who kill" and refers to the demons of the pit. This is one of the many passages of the book where the various levels of image merge with each other and help to create the total atmosphere of menace.

The world of the grave is taken up in a particular way in Yahweh's First Speech in Chapter 38:16-18. First of all it is seen in cosmic dimensions, already suggested in Chapter 26. It is connected with נְבָכֵי - יָם (v16), the primaeval ocean which is also selah, river of death, and an echo of 'the sources of the rivers' in 28:11. Moreover in Canaanite story, El's abode is at 'the confluence of the rivers' (mbk. nhrm). This powerfully underlines the fact that only God himself understands the world of the dead, rooted as it is, in creation itself. Leaving aside v17 for consideration in the next cluster of images, I would suggest that the whole context implies that רְחַבֵי - אֶרֶץ (v18) is not the wide earth but the vast spaces of the underworld. This is a fitting culmination of the earlier images of the netherworld. It is a waste land of mystery and not the confined space where the dead lie in eternal slumber as Job had imagined in

Chapter 3. Very significant is the verb הִתְבּוֹנַנְתָּ the Hithpoel of בִּין - 'to discern, comprehend'. This is the power by which God smote Rahab in Chapter 26:12 and it is regularly used in the Wisdom Literature of God creating the world. Thus God is asking Job much more than if he 'understands' the world of death. He is challenging him directly to assume the powers of the creator and thus anticipating the challenge of 40:13 to humble the proud by binding them in the netherworld, a fact of crucial significance in interpreting the Behemoth passage. The whole thrust of the passage is that death, like the stars, sea, plants, weather and animals, is part of the cosmic design already adumbrated in Chapter 28. This placing of the netherworld firmly in the grand cosmic design contains hints of the solution to the problem.

g. Images of Shadow and Darkness:

So far this study has attempted to establish that the basic image of death in the book is that of the womb, and that beyond that is the image of the world of the grave, the 'geography' and 'cosmology' of the netherworld. Behind these lies a third area of imagery where death seems to assume a more personal and even overtly 'mythological' emphasis. This is suggested by a number of passages where the netherworld

appears to be filled with shadowy and menacing figures which embody its darkness and mystery .

The imagery of shadows and darkness is introduced in Chapter 3: 4ff where a veritable cataract of pictures create a cumulative sense of menace. The nouns חֹשֶׁךְ and אֹפֶל are not mere rhetoric, but sinister and shadowy presences used both of the primaeval darkness in Genesis 1:2 and of the darkness over Egypt in Exodus 10: 21-22. ~~It is~~ They are also used in an eschatological sense of the Day of the Lord in Amos 5:18 and 20 and in Zephaniah 1:15.

Also for the first time in the book occurs צלמות. While this may have originally been צַלְמָוֶת , the familiar Masoretic form is an early one as attested by the LXX rendering σκια θανατου Michel[36] discusses the word and argues that this traditional understanding of it as a compound noun may be well-founded. What is significant for this present study, keeping in mind the reference to Leviathan, is that a sinister power or powers have begun to torment Job. The word could thus possibly be rendered 'shadow of Mot'. This may receive confirmation from the third part of the verse: the phrase יוֹם כְּמְרִירֵי is often amended to כַּמְרִירֵי - thus 'blackness of day'. Gordis[37], followed by Habel[38] look to Deuteronomy 32:24 and the phrase קֶטֶב מְרִירִי in parallel with רֶשֶׁף and לַעֲדָ . Gordis says that the early commentators

such as Rashi and Ibn Ezra influenced by this verse and by Psalm 91:6 saw here a reference to the noontide demons. He further argues that the Kaph has an asseverative character and translates "May the demons of the day surely affright it". Gordis derived the word from Arabic mara - 'pass, pass by' and saw a reference to demons in flight. Habel, while deriving the word from mrr - to be bitter, hostile still translates 'demons' seeing these as 'bitter, hostile ones'. Michel argues that the meaning 'poison' is also implied in mrr and wants to change יוֹם to יָם, thus creating a parallel with Leviathan in v 8. He further argues that "Poisonous ones of the sea" can be compared with the "sons of Resheph" (5:7) and the "helpers or cohorts of Rahab" (9:13)[39]. Even, however, if the common emendation is correct, blackness has already been presented in a personalised and sinister manner. What appears here is a cry for an 'uncreating act', which will return the universe to primordial chaos, an altogether more sinister picture than the deep peace of the grave.

These images of the shadowlands are returned to in Chapter 10: 20-22, where Job plumbs the depth of depression. Again the sinister חֹשֶׁךְ וְצַלְמָוֶת occur and there they form a pair, like Shachar and Shalim as the presiding genei of Sheol. Moreover, the idea of 'uncreation' continues, for

Sheol is not only a 'place of no return', ruled by Darkness and 'Mot's Shadow' but identical with the primaeval chaos before creation (v 22). So there is no escape that way; Sheol is no resting place but a deep pit haunted by menacing presences.

There is a probable recurrence of the image in Chapter 12:22 "He uncovers the deeps out of darkness, and brings deep darkness to light". Both Pope[40] and Dhorme[41] regard this verse as misplaced in a catalogue of earthly people and events. However, Habel sees it as "an ironic allusion to Zophar's assertion that the mysteries of God's wisdom are 'deeper than Sheol'".[42] There is an almost identical statement in Daniel 2:22, and indeed the underlying thought of both passages may be similar. That passage is expounding the belief that behind earthly rulers and events there are spiritual powers and conflicts which shape the destinies of the rulers and the outcome of the events. This would make good sense here, but there is an additional layer of meaning, for this is one of the places where Job glimpses the reality of the situation. In an encapsulated form it points to Chapter 26 with its powerful picture of Sheol naked before God and to Chapter 38 with Yahweh's control over the underworld and the primaeval darkness. Moreover, the association here of the earthly and supernatural reminds us of the Prose Tale and the heavenly

orchestration of earthly events. Clines, in a most interesting analysis of this verse suggests that God is revealing His own 'dark side', the mystery of His own "chaos-creating acts in the world of humankind".[43]

In Chapter 24 the images of darkness and shadow occur in a passage reminiscent of Proverbs 7: 27 already cited where the house of the adultress is the gateway to Sheol. So here in vv 13 ff we have the idea of the murderer and adulterer not just in league with darkness in the abstract sense of evil, but with Sheol itself. This idea also occurs in Isaiah 28:15 where Ephraim is condemned for making a covenant with Mot and Sheol. This would gain additional point if, as I have already suggested, the city of v 12 is Sheol itself. An exegetical point of some importance must be faced at this point. The first seventeen verses paint a vivid picture of human misery and wickedness which are Job's bitter riposte to the Friend's platitudes on the triumph of the righteous: eg, Eliphaz in 5: 19 ff, Bildad in 8: 16 ff, and Zophar in 11: 5ff, as well as to their assertions that the wicked will be destroyed. Yet in vv 18 ff Job appears to contradict this and speak of the ultimate punishment of the wicked. What we must keep in mind is the increasingly choric character of the speeches in this part of the book as the poetic dialogue draws to a close. This will be discussed fully in the

analysis of Chapter 28 and the surrounding chapters where the view will be advanced that these chapters can be seen as a kind of assessing and commenting on the various viewpoints and images and thus need not be rearranged. Thus here Job may simply be presenting a balance sheet for and against God's justice.[44] That said, vv 13 ff can be seen as another example of the imagery of shadows and darkness. Here, the wicked make friends with the demons of darkness and death (v17). The theme of 'uncreation' is again emphasised.

Yahweh's speech returns to this image in Chpater 38:17:

הֲנִגְלוּ לְךָ שַׁעֲרֵי־מָוֶת וְשַׁעֲרֵי צַלְמָוֶת תִּרְאֶה

There is no need to emend to שֹׁעֲרֵי - 'gatekeepers' as the LXX does, although such an idea is not intrinsically impossible here - cp. Sin and Death at the Gates of Hell in Paradise Lost Book 2. Since this particular image of the 'shadow of Mot' has been especially associated with the sinister presences of darkness, the verse is of some importance in the final solution of the book. Yahweh is here establishing that not only does He control the realm of the underworld as in v18, but He rules the powers and presences of that realm.

Notes:

For Chapter 2:

1. Frye, Northrop: The Great Code: The Bible and Literature, Ark Paperbacks, Routledge and Kegan Paul, 1981. P.139.

2. For example, "the king of terrors" in Chapter 18:14 can be seen as both metaphorical and mythical: ie. both a pictorial representation of plague and disease and the fear of death, and also an allusion to the god of the netherworld.

3. By 'story' I do not simply mean the prose tale but the continuing activities of the heavenly court hinted at all through the poetic dialogue especially in Job's own speeches.

4. Some of the major commentaries illustrate this and it is particularly instructive to see how they tackle eg. Chapter 18:12 ff where Bildad as the culmination of a vivid series of images delineating the fate of the wicked introduces the 'king of terrors' himself. Dhorme sees these as descriptions of physical disease, and while not denying mythological parallels he sees these as merely pictorial (Pp.263-268). Gordis, likewise, sees these references as literary rather than theological markers (Pp.191-193). Pope, on the other hand, refers copiously to the Ugaritic texts but says virtually nothing about the theological or literary significance of these comparisons (Pp.135-136).

5. The study of imagery has often been employed in English Literary Criticism as the key to poetic meaning, structure and effect, not only in short lyrics but in major works. For example, in Hamlet the hollowness and decadence of the Danish court under Claudius is embodied in images of sickness, disease and corruption, while the former king and Fortinbras of Norway are evoked in military metaphors.

6. Milton's borrowing is not simple decoration either. A good example of this occurs in Paradise Lost, Book 1 (ll.738-48) - O.U.P. 1961, London - Ed. Helen Darbishire:

> "Nor was his name unheard or unador'd
> In ancient Greece; and in Ausonian land
> Men called him Mulciber; and how he fell
> From Heav'n, they fabl'd, thrown by angry Jove

Sheer o'er the crystal battlements....
thus they relate,
Erring; for he with that rebellious rout
Fell long before".

Milton is not simply giving an illustration of the fall of Satan. While his words such as 'fabled' and 'erring' show rejection of the details of the classical accounts, he acknowledges their power and accepts them as a version (albeit not totally accurate) of the same event.

7. Dhorme. Introduction. P.LXXIX.

8. Dhorme. Introduction. P.LXXVIII.

9. Andersen, in an astute passage (Pp.96-97) points out the inherent difficulties in finding a term to characterise Chapters 3-27. While he chooses 'discussion' he is not happy with it as this implies scholarly debate. Nor is he enamoured with 'debate' or 'contribution' with implications of an academic exercise. He also feels that "the speeches are too long to be called conversation or even dialogue". I find that even 'speeches' with their suggestion of a dramatic text or even more nowadays of a political or other formally-gathered audience is unsatisfactory. Perhaps the closest we can come to a literary term is 'Dramatic Monologue'. This term in English Literature is particularly associated with Robert Browning in such poems as Bishop Bloughram's Apology and My Last Duchess. It is also exemplified by Tennyson's Ulysses and by some of Donne's poetry such as The Flea and Canonisation. The essence of this form is that a single speaker is presented at some critical moment, that an audience is present who do not speak, and that the poet takes the audience into his confidence. The parallel is not exact; Job's friends are to some extent the audience, as, of course, is God, whom, often, ignoring the friends he addresses directly until only God and Job are left. Yet in the Epilogue the others return to hear the verdict. Where the term is helpful is that it implies a dramatic utterance like a soliloquy, although without the actual dramatic background. Moreover, Yahweh's speeches (including on one interpretation of Chapter 41 a short speech of Leviathan) has also elements of this literary form. I shall continue in the text to use 'dialogue' and 'speech' while recognising their limitations.

10. What I mean is that we should not simply take statements about death in a book such as Job and attempt to extrapolate from them a 'systematic theology' of death.

Rather we should have regard to the context and the mood of the speaker. That does not mean we have no 'theology of death' in Job but rather that we must take all the images together with full regard to their literary nuances as well as their theoretical meaning. This will have to take full account of the influence of Satan on Job's mind at crucial points in the book and be integrated with Yahweh's statements about the realm of death.

11. Robert Alter sees these 'binary opposites' as being at the very heart of the imagery of the book and makes a telling contrast between the images of Chapter 3 and those of Yahweh's speeches.

12. Pope. P.16.

13. There may be a similar use of שָׁם in Ecclesiastes 3:17. The last section of 3:17 reads:
וְעֵת לְכָל־חֵפֶץ שָׁם
Many manuscripts omit the שָׁם and the Jerusalem Bible translates it as 'here' - ie. 'under the sun'. N.I.V. puts it in the future - "there will be a time". However, Gordis argues that the word refers to the period after death... "There is a proper time for everything and every deed - over there!" Given the context "God will bring to judgement both the righteous and the wicked" and the following verses, echoing Genesis 3:19 about returning to dust, it seems probable that the somewhat obtrusive שָׁם does indeed have that nuance.

14. Habel. P.198.

15. Clines. P.251.

16. Habel. P.585.

17. Dhorme. P.199.

18. Clines. Pp.316-318.

19. Pope. P.125.

20. Pope. Pp.124/125.

21. Grabbe, L.L., - Comparative Philology and the Text of Job: A Study in Methodology - S.B.L.D.S. 34; Chico, CA: Scholars Press 1977. Pp.69-72.

22. Pope. P.128.

23. Blommerde, A.C.M. - Northwest Semitic Grammar and Job. Rome: Pontifical Biblical Institute 1969. P.12 and P.78.

24. I am not at this point discussing the evidence for who speaks in Chapters 27 and 28; I discuss that more fully in Chapter 8 on Nature Imagery.

25. Dhorme. Pp.370-371.

26. Craigie, P.C. - The Book of Deuteronomy N.I.C.O.T. Grand Rapids. Eeerdmans 1976. P.120.

27. L'Heureux, C.E. - Rank among the Canaanite Gods - El, Ba'l and the Repha'im Harvard Semitic Monographs. No.21. Scholars' Press. Missoula. 1979.

28. Gray, J. - "Dtn and Rpum in Ancient Irael" in Palestine Exploration Quarterly 84 (1952). Pp.39-41.

29. In C.M.L. - Introduction P.26. n.4.

30. Tromp, N. - Primitive Conceptions of Death and the Netherworld in the Old Testament - Rome: Pontifical Biblical Institute. 1969. Pp.78-79.

31. Andersen. P.249.

32. Dhorme. Pp.496-497.

33. Tsevat, M: "The Canaanite God salah" in V.T. (4). 1954. Pp.41-49.

34. Habel. Pp.468-469.

35. Pope. P.215.

36. Michel. Pp.42-46.

37. Gordis. P.33.

38. Habel. P.101.

39. Michel. Pp.47-50.

40. Pope. P.94.

41. Dhorme. Pp.178 and 179.

42. Habel. Pp.221 and 222.

43. Clines. P.302.

44. Andersen in Pp.213-214 discusses this question.

Chapter 3:

Yahweh, Mot and Behemoth:

In the previous chapter the images of death were discussed and it was demonstrated that behind the basic images of the womb and the netherworld was the area of imagery of darkness and shadow where the physical and the supernatural merge into each other. This has prepared the way for the fourth and most fundamental area of imagery on Death ie. passages where God appears as Tormentor and is described in images reminiscent of an underworld demon. The chapter heading indicates the nature of the investigation. What is the relationship of Yahweh to Death, and is there in the book a figure, or figures, like the Canaanite Mot, not simply as a rhetorical image but as a real entity who plays a part in the drama? Moreover, what is the relationship of God, and this other entity, to the mysterious figure of Behemoth?

a. God as Tormentor:

The starting point is 3:20 where the M.T. reads: לָמָּה יִתֵּן לְעָמֵל אוֹר - "why does he give light to the tormented?" Many have read the passive יִתַּן, presumably because 'he' implies God, although "Eloah" is not mentioned until v23. Clines shown how this is both an inclusion of God and a distancing of him: "Like the questions of vv11-12, this rhetorical question or charge is uttered in the direction of

God, who is certainly in Job's mind as v23b will make plain; but that is not to say that Job is here accusing God of anything. The reality of his suffering occupies his horizon totally, even excluding the thought of the undoubted originator of the suffering".[1] The M.T. may well be supported by 1:21 whose robust faith it echoes in a negative way: "the Lord gave, the Lord has taken away....".

It is at this point that it becomes especially important to keep firmly in mind the basic image of the heavenly court which is behind the action of the entire book. Job and his friends do not know of the events in heaven in Chapters 1 and 2 and thus Job's experiences are attributed directly by them to God. It can be suggested further that the phr.ilm or phr.bn.ilm[2] of the Canaanite stories was a particularly illuminating image for the Job poet to use, especially because of its depiction of El and his relation to the other gods. El has been seen by some as a 'deus otiosus'[3], unable to control or discipline his unruly pantheon, especially Baal, Anat, Yam and Mot. This view does not do justice to the nuances of the different passages. El's authority cannot be gainsaid nor can his court be bypassed. Unruly scenes do take place and these demonstrate the powers of the deities concerned. Nevertheless, in the end for all their ferocity, they cannot but obey. Gibson expresses it thus: "For all their awesome powers, neither Baal nor Yam is able to bypass El's assembly, or in

the last resort do more than bluster in his presence".[4]

In Job something of the same situation exists, although with an important difference. Yahweh, like El, may appear to be impotent and the members of his court to be autonomous, and indeed that is how any onlooker would interpret the evidence. However, the 'sons of God' exist only in relation to Him. The scenes in the heavenly court in Chapters 1 and 2 show that while they can meet Him and reason with Him, they have not authority apart from Him. Nevertheless their powers are real and formidable. This means that the language of polytheism is used, but in a special way. In Canaanite myth unruly scenes occur in the court itself, but in Job the ferocity of these powers is reflected in the poetic dialogue in the experience of Job himself. Into his mind has been insinuated a hopeless confusion between God and these other gods. The point is that these are real powers and the battle is a genuine one. Plainly the incomparability of Yahweh is more impressive when seen over against other gods; if the fight is a mere 'docetic' charade, then His power is diminished rather than magnified. This is characteristic of the faith of the Old Testament and is well-expressed in Exodus 12:12 : "For I will pass through the land of Egypt this night..... and against all the gods of Egypt I will execute judgment: I am the Lord". (K.J.V.).

With this in mind we shall examine passages where Death and related powers appear to take on a sinister life of their

own. This is a natural extension of the images of shadow and darkness already commented on. This area shows the fundamental ambivalence of poetic imagery: on one level the reader can take these references as rhetorical devices to show the power of death, but behind the rhetoric and given extra depth stands the 'mythological' figure.

Reference has already been made to 3:5 and the possible reference to 'demons of day' and the Deuteronomy text cited there (32:24) includes רֶשֶׁף . This name also occurs in Eliphaz' first speech in 5:7b: וּבְנֵי־רֶשֶׁף יָגְבִּיהוּ עָף Is this a reference to the god?. The surface meaning is plain enough; Eliphaz is using a picturesque metaphor beautifully captured in the expressive "as the sparks fly upwards". I am not concerned to deny this, but to point out considerations which suggests an underlying reference to this god who was worshipped and feared widely throughout the ancient Near East. The most thorough recent study of this god is the work of William J Fulco[5] which conveniently assembles a mass of scattered references and much material not readily accessible. Fulco demonstrates the extensive occurence of the god's name in Egyptian iconography (about fifty stelae, ostraca, papyri, amulets and scarabs relate directly to him). His name is found in the Ugaritic tablets, in Phoenician and Aramaic inscriptions, and is apparently contained in a proper name from Ebla - eb-du-dRs-ap. He is generally identified with

Nergal, the Mesopotamian god of pestilence, who sends up plagues and destruction from the netherworld. Thus the name would be widely known throughout the ancient near east, and the nuances of the word would immediately be recognised by the audience. Eliphaz, of course, along with the other Friends works on the level of mundane, behavioural wisdom. We may compare the use of נָחָשׁ in Genesis 3:1. There the writer stresses that the serpent is one of God's creatures, like other creatures, but the potent associations of נָחָשׁ are unmistakable working on the deeper level. Indeed the reference to the serpent as עָרוּם suggests that the word is not altogether to be taken at face value.

A number of features of the context also favour a 'mythological' interpretation underlying the surface one. The words בְּנֹ֣ו - לְיִשְׁפָּ֑ח occur in Eliphaz' first speech, and he has just recounted his revelation from a mysterious and unnerving spirit. This passage will be fully discussed in the Leviathan study but a few points are relevant here. The atmosphere of dread and terror which broods over that passage suggests that the 'spirit' may not be God Himself but the Enemy skilled in deception and raising the most disturbing of questions. In 4:13 תַּרְדֵּמָה - 'deep sleep' is often used in supernatural contexts (notably Genesis 2:21; 15:12), and is also used by Elihu in 33:15 in a probable reference to this vision. An especially interesting example is Isaiah 29:10

where Yahweh brings a deep sleep upon the prophets not to reveal but to conceal. This, in fact, is what happens to Eliphaz here and later. The vision should have alerted him to the whole world of presences other than God and their role in the situation Job is enduring. Yet not only does he fail to see, he almost glories in that failure. In 5:1 he scornfully asks: "To which of the holy ones will you turn?", and even more strikingly in 15:7, words well brought out in Pope's translation - "Do you eavesdrop on the divine council?"[6] It is characteristic of Eliphaz to draw attention to the true state of affairs, only to dismiss it with platitudes.

Indeed, in context, the reference to Resheph becomes a tantalisingly elusive clue to the situation; the grim underworld deity is indeed attacking Job but God is in ultimate control. Chapter 5:19 reads: " He will deliver you from six troubles; in seven there shall be no evil touch you". It may well be that the audience would remember the Canaanite story of Keret's misfortunes and his subsequent happiness. In C.M.L. 14 Col.i a series of devastating blows befalls Keret and in rapid succession he loses seven wives. The fifth of these is carried off by Resheph: yitsp. rsp. Resheph is also mentioned in 15. Col ii. 1.6. in the divine court where he appears as rsp. zbl. There Baal rises in the assembly and asks El now to bless Keret. The scene is one of Resheph under the control of El and allowed to carry out his deadly work under

strict jurisdiction.

A further reference in this passage which may be significant and also be a link with the earlier reference to 'demons of the day', if that indeed is a valid understanding of Chapter 3:5, may occur in 5:21. There Habel[7] reads שׁד - 'devastation' as שׁד - 'demon', again referring to the significant passage in Deuteronomy 32:17. This provides a good parallel to the 'roving' tongue of 21a, taking שׁוט as an infinitive 'to rove' (which could allude to Satan's roving activities in Chapters 1 and 2 and provide a further link with the Prologue). Habel further refers to Mot's tongue in C.M.L. 5 Col. ii which reaches to the stars, and may also anticipate the ravenous appetite of Mot in Chapter 18:13. Thus at a deep level of poetic imagery we can already sense the presence of a power expressed by those images which draw their impact and resonance from widespread beliefs about the god of pestilence and death. Eliphaz correctly sees that this power is ultimately under the control of God (vv17ff). Also his description of the destiny of the righteous (v26) - "You shall come to your grave in ripe old age, as a shock of grain comes up to the threshing floor in its season" is in fact what ultimately happens. What he utterly fails to see is the complex and ambiguous relationship of this dark power to God.

What is also of interest is that Job appears to discern the reference to Resheph, and in his next speech in Chapters

6 and 7 he uses images of God especially associated with that deity: 6:4 "the arrows of the Almighty are in me"; 7:20 - "Why have you made me your target?" (N.I.V.) Resheph is often spoken of in terms of archery. In the fragmentary Ugaritic tablet 1001:3 he is described as b'l. hẓ rš̌p. - 'Resheph, lord of the arrow'. In K.T.U. 1:82 occurs the phrase: "(May) Ba'lu (st)op the arrows of Rashpu";[8] also significantly, against 'the heifer of El'. In Psalm 91:56 דֶּבֶר (Plague) is parallelled by 'the arrow that flies by day', probably a veiled reference to Resheph. Thus Job sees Shaddai here as a vengeful malevolent deity, like Resheph, who sends not only calamities but 'terrors' בִּעוּתֵי (6:4) anticipating 'the king of terrors' in 18:14.

The imagery continues powerfully in 7:12ff also to be examined in the discussion of the chaos monster, linked here as elsewhere with the realm of death. Verse 15a reads:

וַתִּבְחַר מַחֲנָק נַפְשִׁי

Andersen[9] argues that the hapax מַחֲנָק is not an abstract noun 'strangling' but an epithet of Mot - ie. 'the Strangler'. He translates the verse:

'and selected Strangler my neck
Death my bones'

The trouble is that the verb is feminine which strongly suggests נֶפֶשׁ as the subject. The allusion could still be there, with some such translation as "I have to choose the

Strangler".[10] The basic problem is to find textual evidence for Mot being a Strangler. Andersen cites iconography but without precise references. The grim parody of Psalm 8 which follows sees God as a Resheph figure with Job as His target (v20). The word פַּגְעֵהוּ is a hapax, connected with the verb פָּגַע - to 'meet, encounter, reach'; the Hiphil Participle occurs in 36:32 of God commanding lightning to strike its mark.

It seems reasonable, therefore, to find embedded in this imagery a reference to the activities of Resheph. the 'personality' of this god remains unclear in spite of copious textual and iconographic references, probably because we have no primary texts focussing on his activities as in the case of Baal, Yam and Mot. But the widespread reference to his name throughout the ancient Near East suggests that such an allusion as that in 5:17 would be recognised.

One further detail is worth mentioning. a fragmentary Ugaritic tablet (U.T. 143) reads:

bṯṯ ym. hdṯ.
hyr. ʿrbt.
šps. tgrh
ršp.

Dahood[11] translates "during the six days of the new moon of the month of Hiyar the goddess Šaps sets, her porter being Rešep". In C.M.L. 6. Col VI. ll.45ff, already cited in the Rephaim discussion, šps is connected with the world of the shades and

the chaos monster. The connection of Resheph with both the world of the dead and the heavens may be a parallel with the Helel-ben-Shachar passage in Isaiah 14 which I shall discuss later. It could also be a pictorial equivalent of Satan with access to the heavenly court and yet orchestrating evil from the netherworld. It would be absurd to place too much weight on this; it is a tiny piece of evidence which points in the same general direction as that already considered.

Job, in his next speech in Chapters 9 and 10 makes sustained use of legal language which accords well with the image of the heavenly court. Chapter 9 is also significant in the study of the chaos monster imagery, and this is followed by a passage (vv17-24) where God is seen as the violent tormentor carrying on a Resheph-like pursuit and harassment of his helpless victim. The nadir of despair is reached in v23, where the ways of God are described as מַגֵּפָה,[12] a word with implications of plague and destruction. Yet it is just here, in v24c with the words "If it is not he, then who is it?" that Job is blundering against the solution to the problems and a word needs to be said about this. Job, in Chapters 1 and 2, had, as Satan suggested, found God wholly benevolent. God had accepted that challenge and taken the risk of His ways and His behaviour being totally misunderstood. Now Chapter 9 is clearly one of the key passages in the book; anticipating many of the issues of Yahweh's speeches: the

power of the Creator, the chaos battle and above all the legal language and the appeal for an arbiter in v33 remind the audience of the basic realities ofthe situation. This chapter will be discussed further in connection with the sea monster and legal imagery.

Chapter 10, as already noted, contains images of the womb and of the land of darkness. There is, however, a significant reference in v16 to God stalking Job like a lion. This verse is not without its difficulties. Dhorme[13] and Pope[14] take the lion (in Dhorme's case, the leopard) to refer to God, whereas Habel[15] sees Job as the hunted lion. The M.T. וְיִגְאֶה, lit. 'and he grows,' or 'becomes proud' is difficult. Clines[16] argues persuasively for the reading וְאִגָּאֶה - "and if I lift myself up" which follows the Peshitta, and gives better sense. Perhaps, if the M.T. were retained the formal "if one holds one's head high" would be a reasonable rendering. In any case 16b - "and again work wonders against me" makes it probable that the lion is God. The verb תִּתְפַּלָּא here in the Hithpael Imperfect is most fascinating because of its usual associations with the 'mighty acts' of God in such passages as Exodus 3:20 and Psalm 139:14. In Job itself it occurs in Eliphaz' speech in 5:9 and in the doxological passage in this chapter v10; it is also used by Elihu in 37:14: "Stop and consider the wondrous works of God". Job here sees these "wondrous works" as hostile to himself, as in 7:12

and 9:13 where he feels himself to be the object of God's anger like the Chaos monster.

Job's next speech in Chapters 12-14 marks the end of the first cycle of speeches and contains much on death, but the particular passage relevant for this part of the study is 13:15ff with the famous crux in 13:15a:

הֵן יִקְטְלֵנִי לֹא אֲיַחֵל

The splendid K.J.V. rendering "Though he slay me, yet will I trust in Him" is based on the Qere reading , and is followed by the N.I.V. - "Though He slay me, yet will I hope in Him", although that version draws attention in a footnote to the M.T. reading - "He will surely slay me; I have no hope". Indeed this phrase encapsulates many of the problems of the book of Job. Here in a few words is concentrated the ambiguous relationship of Yahweh and Mot. Here is yet another example of the difficulties of translation which confront the commentator on the book. Here as well the work of Dahood and his followers is seen at its most controversial; again earlier comments have been given fuller expression by Michel who translates the phrase:

"If the Victor slays me I must be silent".[17]

Michel's argument begins with the LXX rendering: Ἐὰν με χειρώσηται ὁ δυνάστης, revealing that the subject ὁ δυνάστης has been added, and showing once again the disputed value of the LXX in the study of the book. Michel argues further "With the

recognition of the Ugaritic root l'y, "to prevail, be strong", and the divine appellative ʔlyn bʿl, "the Victor Baal, it became possible to suspect the Hebrew l' in a number of texts to be the divine appellative lē', "the Mighty one, Victor, omnipotent." He also says that Dahood has found the root l'y, "to be powerful" in the Ebla tablets. The problem in all this is to try to discern a link between אל and the root אלה as it would be in Hebrew. It is doubtful that the LXX has retained an ancient meaning lost elsewhere, but not impossible.

A point which must be made is that whether we accept the Ketiv or the Qere reading death is squarely laid at God's door and what is debated is Job's reaction to that fact. The context is of some importance because the phrase occurs after an onslaught on the friend's portrayal of God, an onslaught which God Himself is to endorse in 42:7. The metaphor of the court is used here and Job is virtually accusing the Friends of acting the part of Satan. He is in no doubt of the awesome power of God, the power of life and death, and this gives point to the statement of v15 which must now be examined more closely.

The first point is the meaning of הן ; the R.S.V. and others take it to mean 'behold' - ie. a gesture of defiance. However, the meaning "if" is well attested elsewhere in Job: eg. 4:18; 9:11; 15:15, and the LXX has obviously taken that

meaning. Plainly the decision between לֹא and לוֹ will depend to some extent on the meaning given to the verb אֲיַחֵל. Dhorme argues "Basically it is impossible to arrive at a logical sense with אֲיַחֵל".[18] Thus he amends to אָחִיל from חִיל and translates: "If He slays me, I will not tremble". Yet יָחַל 'to hope, wait for' yields good sense. It is used by Elihu in 32:11, 16 of waiting for the friends to refute Job's argument. In Psalm 38:16 it refers to the desperate cry of the Psalmist longing and waiting for God to come to his help. More significantly, later in this speech in 14:14 Job uses the verb of waiting in Sheol until he is vindicated. This is probably the significant verse for the meaning 'wait' rather than 'hope', and is strong arguement in favour of the Qere לוֹ. Perhaps there is deliberate ambivalence in 13:15 and with the compression so characteristic of poetry, a crystallisation of the lurching from hope to despair which is so characteristic of the whole dialogue.

The mystery of the violence and aggression of God is given a new twist in vv20ff. In v21 there is the reference to the terrors of God. This word וְאֵימָתוֹ is used of God pursuing the wicked in Zophar's speech in 20:25. Significantly it is used of the teeth of the war horse in 39:20 and of the teeth of Leviathan in 41:6, another anticipation of how God is to unmask His titanic adversary who so subtly imitates Him.

Verse 27 with its reference to the prison house recalls Sheol with its confinement and misery.

The next cycle of speeches takes up many of the images of death and terror but at a more intense and frightening level, and a violent, sinister figure whom Job identifies with God becomes more and more evident. Eliphaz' speech in 15:17ff once again speaks of vision, and this time it is no vague spirit or mere metaphors of death but horrifying presences which torment the living. Clines make this point in relation to v21: "The "terrors" (פַּחֲדֵי֥ם) are not simply the plural of the abstract noun "terror" but the personified spirits of vengeance, denizens of the underworld, whom we meet at 18:14 ruled over by the "king of terrors" (מֶ֣לֶךְ בַּלָּהּוֹת).[19] Eliphaz' vision of the spirit in 4:14 was heralded by a פַּחַד and this gives further weight to Clines' argument. Moreover, the use of the word חֹשֶׁךְ in vv22 and 30 recalls Chapter 3 with its association with the sinister powers of the netherworld. In 21b Habel[20] reads שׁוֹדֵד as the 'Spoiler' and associates him with Death. This may be confirmed by v24 where the 'king' is probably another anticipation of 'the king of terrors' (18:14). In v30, the consuming flame שַׁלְהֶבֶת is probably no ordinary fire but a devouring judgment (the word is used of the fires of love in Canticles 8:6).

In Chapter 16:9ff this violence is attributed directly to God by Job; and God is both Resheph the Archer and Mot the

Mauler. The violence of the Pilpel verbs in v12: וַיְפַרְפְּרֵנִי and וַיַּצְפְּנוּ־בִי is well brought out in Habel's translation:

"I was at ease, but he smashed and smashed me;

Seized my neck, then bashed and bashed me."[21]

The verb פָּרַר is also used of Yahweh smiting the sea in Psalm 74:13 and conquering the earth in Isaiah 24:19. This suggests the same idea as 7:12; Job is being treated as if he were Yam. The verbs suggest God grappling with titanic forces and indeed just such a battle is raging in the heavenly places. The sinister figure of Mot is again in evidence in 16b: Habel's translation - "Death's shadow falls on my eyelids" [22] evocatively captures this nuance.

Job is here turning the arguments of Eliphaz on their head, and by alleging that this frightening violence is from and not against God he underlines his plea for an advocate in heaven (v19). God here is a deadly Adversary, but the audience, remembering the scene in the heavenly court, realise that the dark powers who attack Job are permitted to do so by God who is protecting him with the very hand that smites him.

All these images are focussed in a vivid passage in Bildad's speech in Chapter 18 as part of his discourse on the fate of the wicked. Bildad uses these powerful images in ignorance of the full implications of what he is saying. His opening words in v4 with the scornful "shall the earth be forsaken for you, or the rock be removed out of its place?"

recalls Chapter 9:4ff where in a passage of immense grandeur, God's awesome power to remove mountains and shake the earth is evoked. Moreover, in the 'Song of the Sea' in Exodus 15 and in the 'Song of Deborah' in Judges 5 God does exactly these things on behalf of His people.

Then Bildad proceeds to give a chilling catalogue of the punishments awaiting the wicked man caught in a trap and noose of his own devising. But in vv11ff the picture grows darker as the demons of the netherworld and their grisly lord wait to sieze him. There are three particular articles by Sarna[23], Burns[24] and Wyatt[25] which discuss this passage in detail and to which I shall refer in the following comments.

The first word that calls for attention is בֶּהָלוֹת in v11 and then in v14 in conjunction with מֶלֶךְ׃ . It is also significantly parallelled with צַלְמָוֶת in 24:17. The singular occurs in Isaiah 17:14 of the sudden terror in the oracle against Damascus. It occurs in 27:20 in a powerful passage reminiscent of this one: "Terrors overtake him like a flood"; and again in 30:15 of God's violent attacks on Job: "Terrors are turned upon me". It is used in Psalm 73:19 of the 'enemies', perhaps there not merely human. In Ezekiel 26:21 (also 27:36 and 28:19) it appears once again with 'mythological' connotation, because the Prince of Tyre is not merely the earthly ruler but the more sinister power behind him.

Next we are given a picture of the insatiable appetite

of this underworld deity. רָעֵב (v12) can be seen as an epithet of Mot - 'the Ravenous one'. This ravening appetite of Mot is attested in C.M.L. 5. Col i. ll.15ff. In ll.18-19 he boasts of his appetite for clay:

18. hm. ʾimt. ʾimt. npš. blt. 19. ḥmr. -

"If it is in very truth my desire to consume clay". Clay here is metonymy for human bodies, which exactly parallels what the Ravenous one is said to do here. A more problematic link may exist between ll.19/20 and v13.

יֹאכַל בַּדֵּהּ עוֹרוֹ יֹאכַל בַּדָּיו בְּכוֹר מָוֶת

Numerous attempts have been made to emend בַּדֵּהּ to בַּדָּיו - 'disease' ie. 'His skin is gnawed by disease'.

Sarna, however, draws attention to ll.19-20.

pʾimt. bkl ʿ(a)t. 20. ydy. ʾilḥm.

"then in truth by the handfuls I must eat (it)."

Gordon[26] pointed out that the noun yd - 'hand' has been fossilised in the frequent combination bd - 'in, from the hand(s) (of)'. Thus it is possible that בַּדֵּהּ could mean 'with two hands' and that בַּדָּיו could mean 'with his two hands'. This would yield excellent sense without the need for emendation and could be rendered "The first born of Mot (or first born Mot) will devour his skin with two hands (ie. tearing of handfuls to eat); yes devour (him) with his two hands". This is not certain; we would expect an ־ַיִם (m) after the first ie. full dual ending. Gibson[27] in his glossary

gives examples of bd (< by^d) meaning 'by the hand of' - eg. C.M. L. 1.iv.22 - bd. ʾalîyn. b (ʿl) - "by the hand of mightiest Baal". However, the possibility that the above rendering may be correct is given some support in one of the El Amarna letters where the Akkadian ina qâtiš̆u - 'in his hand' is glossed by the Canaanite ba - di - u.

The next interesting phrase is בְּכוֹר מָוֶת which is often taken as 'the first born of death' ie. the son of Mot, who was probably the grim herald ushering souls into the netherworld.[28] Burns in the article already cited supports this view and argues that 'Death's first born' can be more closely identified from Mesopotamian than from Canaanite sources. Thus he identifies 'the firstborn' as Namtar who drags the wicked before Nergal the grim lord of the underworld. This god of plague and pestilence the sukallu iršiti - 'the vizier of the underworld', is also described as ilitti dereš̆kigal - 'offspring of Ereshkigal', who was the queen of the underworld. However, Wyatt, in his article, points out that Burns has failed to exhaust the possible allusions in the Ugaritic texts. He further argues that it is the plague god Resheph who is identified with Nergal, the Babylonian equivalent of Mot. Resheph is nowhere called Mot's son. More important is the suggestion that מָוֶת and בְּכוֹר are in apposition to each other and mean not 'Death's first born' but 'firstborn Death' ie. Mot himself, the king of terrors.

Pope[29] points out that בְּכוֹר is used as a royal title in Psalm 89:28: "And I will make him the first born, the highest of the kings of the earth".

Ugaritic evidence, while not conclusive, would support the idea that Mot himself could be "firstborn death". In C.M.L. 5 Col.i, l.8 Mot is described as ydd. il. ʿgzr. 'the hero, beloved of El', a designation repeated in Col. ii. l.9 Wyatt argues "this is not merely an expression of affection, but is a legitimation form drawn ultimately, as is the biblical Jedidiah (yedidya) from Egyptian royal ideology".[30] Mot (and Yam) are primordial beings and yet emphatically sons of El. Moreover in C.M.L. 6. Col. vi. l.26 El is described as Mot's father. This may be a point of some significance for Behemoth being 'first of the works of God', and I shall return to that point.

Another noteworthy issue is the verb וְיַצִּיאֵהוּ. B.D.B. sees it as a Hiphil Imperfect 3rd feminine singular - "and it makes him march"; "it" is seen either as 'an unseen power' or 'disease'. This is also the view of Gesenius/Kautzsch 144b. - "it" means "all that has happened to him". Sarna argues that it is in fact a masculine singular. His evidence again comes from the Amarna letters where not only does the normal Canaanite form of the preterite 3rd masculine singular appear as yiksud and the present 3rd masculine singular appear as yikasad, but the alternative

forms tiksŭd and tikašad are attested. Thus he argues that this can be seen as a vestigial 3rd masculine singular preformative imperfect with 't' instead of 'y'. The subject would then be the 'first-born of Mot' and we would be committed to that translation, as it would clearly be the emissary who brings the wicked to Mot, rather than Mot himself. However, this is not convincing evidence for rejecting the translation 'First-born Death'. Davidson's Syntax[31] sees 'it' as impersonal, and it is dubious methodology to argue for vestigial remains of grammatical forms which are the same as well-attested existing forms.

An alternative suggestion is offered by W Moran[32] who repoints to וַתְּצְעִידוּהוּ - 'and they march him', again masculine plural - "and they march". "They" are unidentified; possibly the "terrors" of v11 - "the denizens of the netherworld" as Moran calls them. There may be an interesting parallel to this in the Parable of the Rich Fool in Luke 12:20 where God says: ταύτῃ τῇ νυκτὶ τὴν ψυχήν σου ἀπαιτοῦσιν ἀπὸ σοῦ - there ἀπαιτοῦσιν is usually translated by the passive "is required". However, the literal "they require" could easily refer to our Lord's warning in 12:5 about Satan who has power to throw into hell and thus could refer to the demons of the underworld. In any case here even if the verb has a passive sense "is brought", the underlying meaning remains the same. Clines well expresses the menace of

the phrase: "The causative form of the verb ('made him walk') is enough to show that this is no voluntary jaunt, but a compelled and unwelcome journey the wicked must make, the descent to the underworld, into the power of its lord".[33]

The whole thrust of the imagery of the passage is cosiderably reinforced if we read מִבְּלִי־לוֹ as - 'fire', cognate with Akkadian nablu and Ugaritic nblt. This suggestion of Dahood[34] has been accepted by most recent commentators. In Numbers 16:31-35 fire from the netherworld destroys Korah, Dathan and Abiram and this is seen as a direct judgment of Yahweh. The translation "Fire resides in his tent" would well convey the idea of Divine judgment, devouring in its intensity. Bildad then presses remorselessly on in v16 with what is probably a savagely ironical evoking of Job's great image of the tree in Chapter 14; there it was used with wistful longing, here with savage vindictiveness. Indeed Bildad throws off all pretence in v21 by describing Job as 'ungodly' (v21). Job's מָקוֹם (with all that word's associations both of appointed place and the netherworld) is the realm of Mot and his legions. Cut off from God and man he is destined for eternal torment.

Plainly this speech of Bildad is of crucial importance in the developing imagery and theology of the book and it well illustrates the ambivalence of the poetic technique. It can be read on one level as hyperbole; poetic rhetoric about the

terrors of disease and death and that is obviously one legitimate level of meaning. However, the whole movement of the book suggests a more 'personal' and 'mythological' level of meaning as well, and there is little doubt that the original audience would have recognised and felt the force of these allusions. What is plain is that Bildad has totally misread the situation. God has indeed unleashed the powers of death on Job but as a means of proving in the face of all these attacks that His servant is a man of integrity. Thus Bildad fails completely to discern the truth against which he blunders, and the passage is a vivid illustration of what God means in 42:7 whe he says to the Friends: "You have not spoken of me what is right".

Job responds to this in the passage leading up to the famous crux about the go'el in 19:25 to which I shall return in a separate discussion. The context of that passage is a series of images in which God's frightening violence is emphasised. He is the Hunter and Besieger; the siege imagery carrying on from Chapter 16. This deity with great savagery destroys all Job's earlier hopes. He blocks Job's way (v8), recalling the 'hedging up' of 3:23. He destroys hope (v10) - 'like a tree', again recalling the image of the tree and mortal life in Chapter 14. What is significant for this part of the study is that for the third time Job, in an amazing leap of faith, sees the possibility of someone standing up for

him in the heavenly court (whether before or after death I shall discuss later), and he ends the chapter by reminding the Friends that they too are liable to judgment. This is indeed what happens in 42:7.

As the book approaches its second part, the images of this terrifying and aggressive deity increase. Zophar's speech in Chapter 20:23ff develops the imagery of the archer God. Here, his arrows, reminiscent of the Canaanite Resheph, are linked with the terrors of darkness and consuming fire (vv 24-26). Thus we have the picture of the underworld god masquerading as El. All the calamities Job has suffered are heartlessly pilloried here. There is a sense in which the whole cosmos rises up to condemn him. Zophar is, of course, correct, in seeing a cosmic dimension to Job's ills, nor is he wrong in attributing them ultimately to God. However, he fails to see that Job's sufferings are not a punishment for evil but a demonstration of his integrity. Again sinister presences such as חֶרֶשׁ (v26) haunt the doomed man. But perhaps the most significant part of the Chapter is v6 where Job is accused of overweening pride reaching to the heavens; perhaps he is like Helel-ben-Shachar and will suffer the same fate.

In the following chapters there are a number of allusions to sinister powers which will be discussed in the analysis of sea monster imagery. Eliphaz continues the attack in Chapter

22 with more references to פַּחַד and חֹשֶׁךְ. With stunning irony, he postulates the role of mediator for Job in vv27ff; which is in fact the task he does undertake for Eliphaz and the others in Chapter 42. This again at the end of Chapter 23, Job speaks of the terror and oppression of חֹשֶׁךְ and אֹפֶל; yet for all that he is not going to be silenced.

Chapter 30: 11ff provides a further cluster of images which are relevant for this part of the study. A word on Chapter 29 will help to put this in sharper focus. In that chapter Job reviews his past life as lived under the blessing of El, the antithesis of the grim world of Mot. This former life is characterised in a vivid metaphor in v6 -

"When my steps were washed with milk,
and the rock poured out for me streams of oil".

This recalls the blessings of the promised land in Deuteronomy 32 where verse 13 speaks of dew from heaven and honey from the rock, and 33:24 speaks of the blessing of Asher whose feet were to be bathed in oil. These were to be the physical manifestations of the blessings of God.

Similarly Canaanite story speaks of the world where Mot had been destroyed as:

"the heavens rained oil,
the ravines ran with honey". (C.M.L. 6. Col.iii. ll.12-13)

Once again the original audience may have seen there a glimpse

of hope; Mot was indeed threatening Job, but Mot would be defeated.

In contrast, in Chapter 30, Job finds himself harassed by 'a senseless, a disreputable brood' (v8), and once again the siege imagery is used (v14). In vv11ff God stands idly by and allows them to attack, but in vv18ff He Himself is the attacker who will bring Job down to death's domain. The language here is strikingly similar to some of the lament psalms eg. Psalm 44, which in many ways is a concise summary of Job's situation:

> "All this has come upon us .... our heart has not turned back nor have our steps departed from your way"

It is possible that the enemies here (as often in the Psalter) are not mere human enemies but the evil powers haunting Job. These in v15a are described as בִּ֝לָּהוֹת, already seen in Chapter 18 as emissaries of Mot. This confusion of God and Mot is underlined in v21, where God is described as אַ֭כְזָר - 'the cruel one', used significantly in 41:2 of Leviathan (indeed in the discussion of that very difficult verse I shall develop this connection). Verse 26 confirms this pessimism and it is probable that שׁוֹב and אוֹר and רָ֝ע and אֹ֭פֶל are not abstractions but symbols of God and His Adversary.

b. How the images relate to each other:

Matters have reached an impasse which can be resolved only by the intervention of the Almighty Himself. The speeches of Elihu add nothing of significance to the discussion of the figure of Mot, so before turning to the more crucial question of the implications of this fourth area of imagery for Yahweh's speeches. I want to say something of the relationship of the four areas of imagery (Womb; Grave; Darkness and Shadows and God as Tormentor) to each other.

On the poetic level these images both enrich and help to define each other. The subtle interplay of images suggesting the confinement and deep peace of the womb as in Chapter 3 are balanced with those suggesting vast space and profound mystery as in Chapter 38:17-18. The hostile presences filling that land vividly dramatise the fear and pain of death, while the bleak nihilism of Chapter 14 with its cold clarity encapsulates a mood of melancholy. In other words, the differing, often simultaneous emotions with which the fact and reality of death are confronted in an individual's experience are vividly protrayed. The poet is trying to make the audience not only think about death but feel its power and suffer with Job as he is driven all but beyond endurance.

On the theological level, the combination and cumulative power of these images is far more effective than a series of systematic statements. To attempt in a series of philosophical

propositions to state that God made everything including death, that death is attacking Job, and that God has unleashed the power of Death while still protecting Job is to show the inadequacy of such statements, as well as the impossibility of avoiding metaphor, especially personification. My argument is that personification is necessary because it corresponds to a profound reality. The reality is that the universe is not a mechanical system as envisaged by a rationalistic deism (which, incidentally, is as metaphorical a view as any other) but a vast series of complex relationships involving not only God but other powers. The heavenly court is a powerful metaphor for this, and as such is used brilliantly by the Job poet. The Canaanite stories are used in a most individual way.

Moreover, images of such power as those employed by the Job poet force the hearers or readers to reexamine their beliefs. It is one thing to theorise about the faith and the challenge posed to it by death in study, pulpit or lecture hall; it is another to experience that dark power in all its ferocity.[35] It is not that the experience will necessarily require a radically different systematic and propositional formulation but that the content of that formulation will be immeasurably enriched. This is why the faith of Chapter 42 is incalculably deeper than that of Chapters 1 and 2.

Structurally, the use of imagery suggests very strongly the unity of the book and this will be returned to in a

separate discussion. More significantly, for the present part of the study is the argument already advanced that each of the first three levels of imagery of death are taken up and given definitive comment in Yahweh's first speech. The womb becomes the cosmic womb in 38:8; the land of the dead is seen as 'the wide expanses of the underworld' in 38:18; the land of shadows likewise in 38:17. Nevertheless, the cluster of images just discussed, relating to the hostile presence of Mot, god of death, does not appear to be addressed in this speech at all. This provides a convenient introduction to the next major part of this study.

c. The Figure of Behemoth:

There is a double question involved here. The first is can the Resheph/Mot figure be discerned in the speeches of Yahweh where authoritative comment is given on other aspects of death? The second is, what is the relationship, if any, between this figure and Behemoth (Chapter 40:15-24). It has already been argued that it is possible (and indeed, in the light of the Canaanite stories and motifs probable) that the vivid descriptions of the terrors of death are not simply metaphors but references to Mot and related deities such as Resheph. Wakeman[36] indeed has argued that just as Leviathan is equivalent to Yam, so Behemoth is equivalent to Mot. She referes to C.M.L. 3D. 1.40:

mdd. ʾilm. ʾarš(s): 'Arsh the darling of the gods'

and to C.M.L. 6 Col.vi. l.50:

bym. ʾarš. wtnn: 'In the sea are Arsh and the dragon'.

Arsh she identifies with Mot, ʾereṣ and, ultimately, with Behemoth. Day[37] rejects such an identification on three grounds: ʾarṣ is feminine whereas ʾaršš is masculine; there is the discrepancy of š for ṣ; also Arsh is plainly a marine monster. In any case, we might well argue that to try to explain Behemoth by Arsh is simply to explain one unknown by another, for apart from the expressions 'the darling of the gods' and 'in the sea', we have not the slightest idea of who or what Arsh was believed to be. Gibson[38] argues that Wakeman's theory is an attractive one and that "there is a whole area here which merits fuller investigation". It is to such an investigation I now turn.

Before examining the Behemoth passage in detail it will be necessary to say something about the naturalistic interpretation which sees Behemoth and Leviathan as the hippopotamus and the crocodile (or various alternatives such as the buffalo and the whale). This is a widespread view, also reflected in the footnotes of many of the translations. Generally speaking, older commentators such as Driver/Gray and Dhorme, and, in more recent times, Andersen, do not argue in detail for the naturalistic interpretation but assume it and use that assumption as a basis for their arguments. However,

Gordis[39], in a lengthy excursus argues powerfully for this interpretation, and it will be necessary to close with the issues he raises. What is said here will obviously be valid also for the interpretation of Leviathan and the arguments will be assumed in the later discussion. Gordis refers to the rabbinical exegesis of these passages, another aspect to which I shall return, but he accepts the view of Bochart in Hierozoicon (Book 5, Chapter 15) that Behemoth is the hippopotamus and Leviathan the crocodile. Gordis has five main arguments and I shall deal with each of these in turn.

i. Gordis argues that the first Speech of the Lord deals with 'flesh-and-blood animals' and thus the second does, and by so doing 'heightens the impact of God's argument'. However, this would make the second speech rather tedious and repetitive and Job's reaction to it difficult to explain. This has been expressed cynically but nonetheless effectively, by George Bernard Shaw who insists that God when challenged about His justice and providence really needs to do better than retort, thus: "It's no answer to the problem of evil to say 'Can you make a hippopotamus?'" A more significant point is that Gordis forges a radical disjunction between the natural and supernatural worlds. Behemoth and Leviathan belong to both. It is not that they are the hippopotamus and the crocodile but that these beasts in their size, ferocity and untameable nature are evidences of that dark power, rooted in

the universe itself, which shadows all life.

ii. Hyperbole, argues Gordis, "including the possible utilization of traits from mythology" is normal poetic technique especially in Job. This is true, but it does not mean that the presence of hyperbole is mere linguistic flourish. The purpose of imagery is to help understanding and to attempt to express linguistically what cannot otherwise be expressed. All imagery about God and 'the gods' must be in terms of analogies drawn from the natural world.

iii. Behemoth, he argues, is not "horrendous and predatory" and Leviathan may be taken captive (vv25ff) and eaten by mortals (vv30-31). But in the case of Leviathan the rhetorical questions have the opposite effect from what Gordis suggests and rather underline the sheer impossibility of doing these things. Moreover, the titanic strength of Behemoth is emphasised in vv16/17, and he is seen as a creature assailable only by the Creator (v19) and the rhetorical question of v24 underlines the impossibility of his capture. Moreover, Gordis' argument lays insufficient weight on the cumulative power of the images such as those in chapter 18 which now reach a peak in these verses.

iv. He argues that the poet is describing "present creatures" rather than "cosmic events in the past, such as are the subject matter of the Babylonian and Ugaritic epics of creation". This assumes what has to be proved and takes

insufficient account of many passages such as Chapters 9, 26 and 38 and indeed the Leviathan passage, all of which will be discussed and it will be argued that 'creation' refers not simply to the primal event but to the continuing and recurring Providence. Moreover, Gordis, like all other commentators, finds it impossible to argue that the reference to Leviathan in 3:8 is other than mythological. Once this is conceded, there is no a priori reason for rejecting a mythological interpretation here.

v. Gordis' fifth argument is in many ways the crucial one: that primordial monsters would be out of place in a universe governed by 'the exalted monotheism' which rejects the reality of such creatures. The issue is central to this whole study ie. how do we relate the one God to the existence of evil? A sentence or two on the general approach is necessary at this point. The whole burden of my argument has been the tension between the incomparability of Yahweh and the irresistible nature of His decrees on the one hand, and on the other the existence of 'gods' whose power is real and menacing and who are in no sense mere ciphers. The Job poet, as already noted, uses the basic image of the heavenly court. What is even more striking is the way this tension is implicit throughout the entire Old Testament and can be discerned in the most sober-seeming passages such as the Shema in Deuteronomy 4:4 and in Isaiah 46:5-7- "To whom will you liken me?". This has been

cogently argued by Gibson in a recent lecture: "The desire to contrast Yahweh with other gods so that he may be seen incomparably superior to ~~them~~ them is endemic to Old Testament religious language in all its stages".[40] When we think of Psalm 82 with God standing in the council of the gods we begin to see that 'polytheistic' language far from weakening the transcendence of God serves to set it in bolder relief. In terms of the cosmic battle God is the Victor and shown to be such by the conquest of these titanic forces. Indeed, in a very real sense it is not just Job who is on trial, but God. God is not only 'risking' Job's integrity but His own as He unleashes Satan, challenges Behemoth and rouses Leviathan. In a real sense He suffers with Job, and Job's vindication is also His. This is why only the language of myth is adequate because this kind of language is not so much a systemisation of truths about ultimate reality but an attempt to express that reality as far as it can be expressed in language. We may compare the parables of Jesus with their radical challenge to and overturning of the presuppositions of the hearers which are practically the linguistic equivalent of His miracles.

Thus I shall regard Behemoth and Leviathan, while containing elements drawn from physical characteristics and habits of animals as embodiements of the powers of Death and Evil. In commenting on the Behemoth passage I shall provide a translation which like all translations is an interpretation

and attempts to highlight the thesis I am expounding. The context and structure will be examined and the exegesis will use linguistic, stylistic and comparative criteria.

Translation:

v15 Look now at [a] Behemoth whom [b] I made; there he is in front of you; [c] he eats grass as cattle do.

v16 Look at him: his strength is in his loins and his potency [d] in the muscles of his belly.

v17 He is able to stiffen his tail like a cedar, the sinews of his thighs are knotted together.

v18 His bones are tubes of bronze, his limbs like bars of iron.

v19 He is the first of the works of God, even His Maker has to bring his sword against him [e].

v20 For the mountains bring him their tribute [f] and so do all the living things of the steppe [g] who sport over there [h].

v21 Under the lotus plants he lies, in the hidden place [i] of reed and swamp.

v22 The lotus plants conceal him in their shadow, the poplars of the stream surround him.

v23 When River swells violently he is not alarmed; he is confident even when Jordan surges against his mouth [j].

v24 Is there anyone who can capture him by his eye [k] or pierce his nose with hooks?"

Notes on the Translation:

a "Look now" is an attempt to bring out the force of הִנֵּה, on which I shall comment later.

b "Whom" for אֲשֶׁר indicates a personalised meaning for Behemoth.

c "There he is in front of you" is admittedly a paraphrase of עִמָּךְ , but I am trying to indicate that what is happening here is in some way analogous to prophetic vision and that Yahweh is unmasking Behemoth.

d The translation 'potency' is an attempt to capture the sexual innuendo that many commentators have discerned here with its implications of Behemoth glorying in his 'creative' potential.

e This line is notoriously difficult. Dhorme[41] reads it as נִגַּשׁ חַבְרָו and translates "He who was created a tyrant to his companions". However, the M.T. can yield good sense and I shall discuss the possible significance of this phrase.

f This takes בּוּל as יְבוּל - 'produce, tribute' and I shall refer later to some parallels in the Ugaritic tablets; note also the Akkadian biltu - 'tribute'. Pope[42] follows Tur-Sinai and sees bûl hārîm as equivalent to Akkadian bulsêri - 'beast of the steppe', and further

reads יִשְׂאוּ - 'they lift up, bring' as yišlāyû - 'they are at ease' and translates the phrase "the beasts of the steppe relax". This, however, involves an unnecessary emendation of the M.T., and the rendering suggested here has important clues to the identity of Behemoth.

g הַשָּׂדֶה - the rendering 'steppe' is also of some importance in the interpretation offered below.

h The rather periphrastic "over there" for שָׁם is an attempt to indicate the associations of the word with the netherworld.

i Similarly סִתְרֵי - 'the hidden place' is frequently a synonym for Sheol, as abundantly demonstrated by Tromp.

j 'River' and 'Jordan' suggest personalised entities.

k 'By his eyes' - Habel[43] suggests transferring אֵל - פִּיהוּ to v24 and taking the repointed אֵל as subject - ie. "El takes him by the mouth with rings and pierces his nose with hooks". I have preferred the M.T. because Habel's suggestion makes explicit what is implicit and is therefore not so suggestive.

Consideration must now be given to the context of the passage. Yahweh in Chapters 38 and 39 had conducted Job on a tour of the marvels of the universe, taking up all the scattered hints in key passages such as Chapters 9, 26 and 28,

and integrating them into a glorious panorama of creation and the power of the Creator. I shall discuss Chapter 38 more fully in my analysis of the imagery of the sea as well as looking in detail at Chapter 39 in the discussion of natural imagery. Suffice it to say here that Chapter 38 can be seen not only as symbols of creation from the primaeval deep to the great constellations in heaven but as pictures of the creative act itself seen from a number of angles. Thus it is not merely poetry about the universe but rather an unfolding of the mysteries inherent in creation itself. Thus, there is a hint, especially in the passage about the sea bursting from the womb in 38:8-11 of the coming solution. Moreover, the fashioning of "the heavens and the earth", as in Genesis 1 is inextricably linked in some way with the existence of evil and a cosmic dimension lies behind the domestic and personal sufferings of Job. Chapter 39 deals with the creatures of the wild, thus linking the cosmic and terrestrial. Moreover, the animals mentioned, especially the wild horse and the hawk are associated with untamed nature, and these two are also linked with battle and death. It is not that animals as such are evil, but that animal life is marked by a savagery and untameableness which mirrors ultimate cosmic evil. Indeed in 39:30 the hawk is said to be with the slain חלל, a word already noted to have nuances of the underworld.

The immediate context is Yahweh's challenge to Job in

Chapter 40:1-14. The first four verses use law court imagery and Job is invited to assume the style of El Gibbor. This is not simply a generalised exhortation to assume the attributes of God. Rather, the specific way Job would demonstrate that power would be to prove that he could command the underworld and more precisely that he could dispatch the wicked there and keep them bound. The word טָמוֹן - 'hidden place' in v13 is probably an allusion to Job's use of the word in 3:21 and an indication that the climax of the imagery and argument is approaching. Moreover, the reference to bringing them together in the grave is possibly a reminder of Job's picture of the whole of mankind united in death as they had never been in life. God is challenging Job to behave as Ruler of the Universe; because if he does, he has Behemoth and Leviathan to contend with, and thus it is their role in the ultimate significance of the created order which is now addressed.

Thus, when in v15 the phrase הִנֵּה־נָא בְהֵמוֹת occurs we can see immediately that whoever or whatever this creature is, it is linked in some way with the netherworld. Moreover, הִנֵּה not infrequently, as in the Elijah stories[44], introduces a new and decisive stage of the action which both reflects on previous events and points forward to a more vivid and dramatic stage. Behemoth belongs to both the visible and invisible worlds, and unless he is simply a hyperbolic extension of the animals of chapter 39, a view which reasons

have already been given for rejecting, his appearance heralds the final stage of the action. Thus both the wider and immediate context favour a 'mythological' interpretation. It has already been demonstrated that the other strands of imagery relating to death are all to be found and given definition in Yahweh's first speech. Now, the more personalised sinister presences are to be similarly treated.

Turning now to structure, we can find some interesting pointers in the same direction. The passage can usefully be divided into four parts:

a. The Challenge : v15

b. The Creature's Appearance : vv16-19

c. His Habitat : vv20-22

d. His Invincibility : vv23-24

The Challenge (v15), unlike the phenomena and creatures of Chapters 38-39 and indeed Leviathan, contains no rhetorical question. The strong suggestion is that in some way Yahweh is causing this fearsome presence to manifest itself. This in itself points to the answer; if Yahweh can summon him, then he must be under Yahweh's control. Moreover, this may have some significance, which will be discussed later, for the perplexing 41:2 (E.10) - "No-one is fierce enough to arouse him" (or me?). The use of הִנֵּה connects Behemoth with the world of the dead and leads us to expect further revelations about that world.

The Creature's Appearance (vv16-19) builds up the suspense and excitement implicit in the challenge. The fact that there has been little in the way of description of the animals in Chapter 39 strengthens the impression that here we are on a different level of meaning, and it prepares for the more detailed description of Leviathan in Chapter 41. The language is both 'earthed' in the natural world and highly symbolic. The link with creation and the overarching power of the Creator is again emphasised in v19.

His Habitat (vv20-22) creates a sense of mounting excitement with numerous hints, such as בְּסִתְרֹ (v21) of his true identity. The evidence is cumulative, the passage reflecting the book as a whole in that we have a gradual build-up of detail, and a final impression which is greater than the sum of its parts.

The Creature's Invincibility (vv23-24) both sums up the Behemoth passage and provides a natural transition to the Leviathan passage. נָהָר without the article would probably remind the audience of judge Nahar of the Canaanite stories and prepare them for the unveiling of the more ferocious Leviathan. Similarly, the absence of the article in יְאֹר suggests a more generalised sense of River.

Plainly the structure of this passage has been crafted carefully by the poet to connect Behemoth with the world of the dead (vv13/14) and that of Leviathan (v25). Yet the

vividness of the description and the multitude of hints and allusions make the passage important in itself and no mere outrider for the more massive depiction of Leviathan. Moreover, the absence already noted in Yahweh's first speech of any reference to the mythical status of Death and his relationship with God suggests that the last word has not been said on the subject. We must now face the crucial question: is Behemoth the same as Mot, god of death, is he 'the king of terrors' presiding over the netherworld?

Before turning to more detailed exegesis of the passage, it will be necessary to examine some comparative evidence, especially the Baal/Mot battle known to us from the Ugaritic texts. But some more fragmentary evidence needs to be looked at first. The myth of a fierce bovine creature killed by a god appears to have been widespread throughout the ancient Near East. Pope[45], in a long and interesting discussion, suggests a connection with the Sumero - Akkadian story of the "bull of heaven" killed by Gilgamesh and Enkidu in the Epic of Gilgamesh. In Egyptian mythology there is the battle of Seth and Horus to which I shall return. More important for this study are the Canaanite versions of the story known to us from the Ugaritic tablets. Unfortunately the particular references in question are fragmentary and difficult, but they are full of interest nevertheless.

The first passage is C.M.L. 3D. 11.40-41 where Anat

boasts of her conquest of a miscellaneous collection of monsters (I shall discuss this later in connection with Leviathan) 1.40 mḫṯ. mdd. ilm. ar[s]: 'I did destroy Arsh the darling of the gods', 1.41. ṯmt. ʿgl. ʾil. ʿtk.: 'I did silence Atik the calf of El'. Now this passage has caused great controversy. Gordon[46] renders these lines:

"I crushed Mot the darling of the earth gods,
Yea, Mot the calf of Il".

Presumably Gordon takes the 𐎘𐎘 from the beginning of 1.41 and attaches it to 𐎍𐎍𐎚𐎚 at the end of 1.40 where the tablet is damaged, but where 𐎁𐎘𐎘 is normally supplied on analogy with 6. Col. vi. 1.50. Gray's translation[47] goes in the same direction - "I have slain the beloved of the earth - deities, even Mt who passes on his way with prodigious haste". He presumably takes ʾil in a superlative sense. It is tempting to find a direct reference to Mot here, but the text would more naturally be rendered in the way Gibson renders it in C.M.L. quoted above. This indeed is followed by De Moor[48] in his recent translation:

"I did slay Arishu, Beloved of Ilu,
I silenced 'Atiku, the bull-calf of Ilu!"

What is not in doubt is that the Canaanites had a story of a fierce bovine creature involved in conflict with the gods.

There is a further fragmentary text: C.M.L. 12. Col.i. 11.25ff where two minor goddesses in the desert give birth to

creatures called ʾaklm - 'eaters' and ʿqqm - 'devourers'. That these are bovine creatures is attested by 11.30-32.

bhm. qrn.

km. ṯrm. wgbṯt.

km. ibrm.

"On them were horns like bulls, and humps like oxen". These monsters are also the creation of El, and Baal contends with them, but it is by no means certain because of the broken nature of the tablet whether Baal is worsted by them or not.

These texts are fragmentary and too much cannot be built on them. What is more significant for this study is their possible connection with the main Canaanite story of the battle of Baʿl and Mot and here a number of interesting points emerge. The first is that Atik (3D. 1.41) is described as calf/bullock of El. Some, including Gray quoted above, argue that it can have a superlative sense (cp Hebrew אֱלֹהִים), and can thus mean "monstrous, ferocious bullock". However, in a passage specifically about theomachy it is far more natural to suppose that the high god himself is meant. Moreover, as already noted, Mot himself in 4 Col.vii. 1.23 is described as mdd. ilm, here said of Arsh, so some connection is plainly indicated. Moreover, another of these monsters is zbb, probably and significantly cognate with שְׁבִיב in Job 18:5 about the flame of the wicked in the passage leading up to the 'king of terrors'. The parallel monster is Ist whose name

means 'fire', with its nuances of Resheph as well as the fire from beneath in Chapter 18. In the other fragmentary text (C.M.L.12) Baal is felled in the miry swamp, and it may not be unreasonable to suggest tentatively that here we have another reference to Mot's miry city. The evidence is difficult to interpret but it may suggest a connection between these fierce bovine creatures and Mot himself.

The main conflict between Ba'l and Mot is related in the two tablets 5 and 6 and while there are many nuances there showing Mot as responsible for the summer drought which consumes heaven and earth, a nuance I have already noted, there is little doubt, that especially in the closing sections of Tablet 6 Mot is as Gibson argues: "quite explicitly what he is elsewhere implicitly, the personification of death simpliciter, humanity's ultimate enemy, a primaeval 'earth' monster every whit as dangerous to mankind as the primaeval sea monster Yam-Nahar".[49] Not least in importance is the reference to the voracious jaws of Mot, which may be reflected in the description of Behemoth, and I shall return to this. Moreover, as I shall suggest, the names given to the abode of Mot are echoed in the Behemoth passage. The references to Mot in Chapter 18 and elsewhere also have to be kept in mind as we approach the climax of that imagery and its implied theology.

We can probably assume a familiarity in the original

audience with stories of a bovine creature killed or at least subdued by a god (or goddess) and a possible connection of this with the world of death. But is Behemoth bovine, and what of the alleged identification with the hippopotamus? The bovine nature is probably suggested by "he eats grass as cattle do " and the suggestion of hippopotamus probably derives from the description of the toughness of the creature's hide in vv16-18 and his river habitat in vv21-23. Pope, in the passage already cited, identifies this with the Lake Huleh region which teems with buffalo. Some use this as evidence of a naturalistic interpretation, in this case the buffalo.[50] However, the evidence, as I shall demonstrate, is capable of other interpretations, and we must turn to an exegesis of the passage bearing in mind the suggested fourfold division.

Verse 15 is the challenge to Job. Commentators such as Dhorme[51] make great play of the fact that בְּהֵמוֹת is 'the beast par excellence' (the plural of בְּהֵמָה) and that therefore the portrait of the animals continues from Chapter 39. However, the evidence does not inexorably point in a naturalistic direction. Rather, instead of generalising about the link with the beasts of Chapter 39 we must ask in what precise way that link is established. Now, as already noted, the last mentioned beasts, the horse and the hawk are linked especially with death. Indeed in 39:30 the hawk is said to

feast שָׁם ; another pointer to the netherworld. 'Now' the poet says in effect 'here indeed is the 'beast par excellence'', not associated with death, but Death himself. Yet for all that, he is a creature - עָשׂוּי - , as is the fearsome Leviathan, and what creature can stand against the Almighty? My suggestion "there he is in front of you" draws attention to the function of הִנֵּה in the unveiling of the creature and the beginning of the answer which is to draw the veil from Job's eyes.

The phrase "he eats grass as cattle do" seems irrelevant and commentators have made little of it. But there is probably a very significant nuance of meaning here. The verb אָכַל has not only the connotation of 'eating' but also of 'devouring' and as such is used in Deuteronomy 5:22 of the fire at Sinai and in Nahum 1:10 of the fire which consumes Nineveh. In the Ugaritic texts it is used in C.M.L. 4. Col.vi. l.24 of the fire which consumes Baal's palace. Perhaps more significantly in the fragmentary tablet 12. Col.i., already cited, the creatures who stand in Baal's way are called aklm, and the result of their overthrow of Baal (if indeed they rout him) is a devastated land where grass is consumed. This is also the case when he is dispatched by Mot (See 6. Col.iv). Thus behind this innocent-seeming phrase is a sinister figure who consumes the vegetation and in doing so suggests the devouring rapacity of Mot. Thus this brief line of challenge (v15) already is

full of suggestiveness about Behemoth's true identity.

When we come to the description of the creature in vv16-19, we find a number of pointers in the same direction. Verses 16-17 are an evocation of the creature's strength and indeed potency as suggested in the translation. The Canaanite stories refer to this attribute of Mot - mt. ʿz[52] (6. Col.vi. ll.18-20) and indeed he and Baal are described as goring like wild oxen, a reminder that eating grass is not necessarily the sign of a peaceful creature, These images, like the more detailed picture of Leviathan, are intended to give a palpable solidity to the creature. Also, more subtly, they suggest that the God who made this creature knows it through and through and can control it. Behemoth is depicted as a confident swaggering power, fearing no one and glorying in his strength.

In the next few verses 'mythological' details multiply and these have a cumulative effect. In v18 the creature's limbs are described as פַּמֹּתָיו כְּבָרְזֶל. Bernhard Lang[53] argues in a brief article that the conflict of Yahweh and Behemoth reflects that of Horus and Seth because Seth is often pictured appearing as a red hippopotamus. Moreover, there is a play on the mythical description of iron as 'the bones of Seth' which appears in the Pyramid Texts and in Manetho. This, if valid, would be another sign of the influence of Egyptian mythology, second only perhaps to Canaanite in Job. Seth or Setekh, in later mythology, becomes identified with evil, and

an allusion to the god here would be entirely appropriate. The hippopotamus then becomes a symbol of evil, just as other animal symbols are used freely of God.[54]

This brief and highly symbolic description of the creature's appearance is rounded off in v19, a verse which has been variously rendered and is of crucial significance. In Proverbs 8:22 Wisdom is described as 'the first of the ways of God'; but this passage which claims the same for Behemoth does not contradict that. We have in fact a parallel with Genesis 1 where a lurking menace is in some way embodied in Creation itself. Moreover, in Chapter 28:22 there is an enigmatic passage where Abaddon and Mot are said to have some knowledge of Wisdom. If Behemoth is indeed to be identified with Mot, that would be no idle boast. Genesis 3:1 is also relevant where emphasis is laid on God's creation of the serpent. The critical question is in what sense God 'created' evil. This is a problem not unknown in the New Testament: "All things were made through Him, and without Him was not anything made that was made" (John 1:3). This will be further discussed in the chapters on Leviathan and Sea, but it is worth noting that this does not mean pancausality, because all creatures, including supernatural ones, are given the terrifying freedom of being able to defy and work against God.

This mysterious connection of God and Behemoth which in itself could imply pancausality is neatly balanced by 19b, a

phrase which has caused many problems. Dhorme[55] emends the line to: הָעָשׂוּ נֹאֲשׁ חַבְרָו . He justifies the change to the passive הָעָשׂוּ by the LXX rendering πεποιημένον and translates - "He who was created a tyrant to his companions". The 'companions' he identifies with the wild beasts of v20. This, however, spoils the careful symmetry of the passage and sees v19 as primarily an introduction to v20 rather than the summation of vv16-19. Moreover the M.T. yields excellent sense as "Even His maker has to bring his sword against him". Moreover this translation neatly balances 19a and 19b. Evil is indeed rooted in creation; only God can control it. Yet evil has real power and its containing and overthrow is no easy task. This is also an implied criticism of Job for his presumption in imagining he could control what only the Creator could. The image of the sword is an important one: in Revelation 19:15 a sharp sword comes out of the mouth of the Rider on the white horse to destroy the Beast and the False Prophet. Now the sword is in fact the Word itself, the creative word and the word of rebuke (this will be further discussed in connection with the sea imagery). The word which created can also subdue and destroy.

The image also occurs in the Ugaritic texts in C.M.L. 6. Col.v. 1.13. Mot complains to Baal: "because of you I have suffered splitting with the sword" (bḥrb). This is very important, for there the fearsome Mot in his battle with Baal

is destroyed by the very weapon mentioned here which suggests a connection between the two passages. Moreover, the Job passage does not mention the other Canaanite images of burning, grinding and winnowing, which removes any suggestion of fertility rites.[56]

The description of Behemoth's habitat in vv 20-22 performs a dual purpose. On the one hand the details are vivid and realistic and allow us to imagine a marshy scene (such as Lake Huleh) which firmly roots the creature in the natural world like the animals of Chapter 39. Yet the words used resonate with deeper meanings which point with an increasing clarity to the creature's real identity and the true location of his haunts. This accords well with a supernatural creature who nevertheless manifests himself very palpably in the natural world.

I have already commented on the textual problems in v20a and justified the translation - "For the mountains bring him their tribute". In the Ugaritic texts ybl occurs in a number of significant contexts. In C.M.L. 5. Col ii.l 5, Mot is said by Baal or one of his lackeys to have scorched ybl ʾarṣ ; in 2.Col.iii ll 37-39 El says that Baal must bring tribute to Yam: hw.ybl. ʾargmnk ʾilm - "Even he must bring you tribute like the gods". So in Canaanite story the word is used of bringing tribute to the gods of the netherworld and the primordial deep. The mountains may allude to the twin peaks

bordering the netherworld.

These hints are amplified in Job. The phrase וְכָל־חַיַּת הַשָּׂדֶה is obscured by the R.S.V. and N.I.V. who translate 'all the wild beasts'. K.J.V. with its rendering 'all the beasts of the field' leads us in the right direction and drawn attention to the importance of שָׂדֶה. The word is cognate with Ugaritic šd - 'field steppe'. This occurs in a significant context in C.M.L. 5 Col vi ll.4ff - also l.29ff

ỉn ʿmy ʾarṣ dbr

lysmt. šd šḥl. mmt.

There šd appears in a list of synonyms of Mot's abode, along with ʾarṣ. This is significant for the theses both of Wakeman and Day. There is no need to try to prove, as does Wakeman, nor to disprove as does Day, that Behemoth is an earth monster. The identity of Behemoth is neither established by the assertion nor repudiated by the denial. The reality of the situation is apparent when we look at the previous lines where Mot's abode is described as mhyt, which in the parallel text in 16. Col.iii 13 is said to be at 'the edges of the earth'. Thus this is the primeval ocean wherein is Mot's city Hmry. In other words, Mot's dwelling is both dry and wet; the arid steppe and the miry swamp represent extremes of unpleasantness. This imagery probably also occurs in Jonah Chapter 2 where Jonah calls as if from Sheol: in v6 he speaks of being surrounded by תְּהוֹם, the great deep; the הַיָּם

may well be the mountains bordering the netherworld and indeed it is probable that הָאָרֶץ is Sheol itself. This feature is found in other mythologies: the Old English tradition of Hell, a form of old Germanic legend, was of a place where the damned were alternately scorched and frozen. This is yet another link between Behemoth and Leviathan and between the two primal enemies Yam and Mot and a reminder that the battle with these is ultimately one. Also, in the Canaanite story, the steppe appears along with the twin mountains as the approach to the land of Mot. There is a striking parallel here in that these details occur before we reach the innermost haunt of Behemoth himself.

Some further details call for attention. יִשְׂחָק is also used in the Piel of Leviathan in Psalm 104: 26, another interesting link. Also the שָׁם makes the line very long, and indeed probably deliberately so to emphasize its importance. By translating it 'over there' I have tried to convey the nuance of the netherworld which it probably carries as also in 1:21 and 3:17. The LXX in fact uses the phrase ἐν τῇ τετραπόδῳ Thus verse 20 introduces us to the land of Behemoth in words which are heavily freighted with allusions to the land of death.

Verses 21 and 22 create a little vignette which is vivid in itself and which on the natural level is drawn from the habitat of the hippopotamus and the water buffalo. However,

some of the expressions are plainly intended to waken echoes of earlier passages. The word תַּחַת may have connotations of 'beneath' in the sense of the netherworld; and שְׁכַב as in Isaiah 14:8 in the taunt song against the king of Babylon can have the nuance of lying down in death. This is reinforced by the word סֵתֶר, the 'hidden place' one of the words used of Sheol, significantly in a passage already alluded to in Proverbs 9:7 where the adulteress' house is identified with the underworld. The word קָנֶה occurs in Psalm 68:31 (E.30) of the 'beast among the reeds' which some identify with Behemoth. The word, combined with בִּצָּה - 'swamp' suggests the marsh where the literal hippopotamus lives, but also has nuances of Mot's miry city. Thus now the very heart of the creature's abode is exposed as Yahweh leads Job through the 'gates of death' and " the broad spaces of the underworld" (Chapter 38: 17-18). Moreover 22a: "For his shade the lotus trees cover him" reminds us of many passages dealing with darkness and the shadowland. The R.S.V. translation cited there is literal and brings out a nuance which more idiomatic translations miss. The word צִלְלוֹ - 'for, as his shadow', Gordis[57] describes as 'an adverbial accusative of specification'. There is a clever word play here and 'his shadow' ie. that of Behemoth is almost certainly ' the shadow of Mot'(צַלְמָוֶת) so often met already.

This powerful accumulation of details is characteristic

of the poet who now turns in verses 23-24 to Behemoth's invincibility which is to provide a smooth transition to the Leviathan passage. I have translated נָהָל as 'River' to highlight that connection. Behemoth is clearly not afraid of Nahar and there may be an echo of a similar idea in one of the Canaanite stories; a tantalising brief passage in C.M.L.5 Col 1. ll 1ff where Mot boasts that although Baal smote Leviathan he will not be able to smite him. Thus again the powers of death and sea are linked, and this is given solid presence by the natural imagery of the water rushing against him. Moreover, Nahar and Jordan with their respective suggestions of cosmic and local rivers encapsulate the imagery which links Behemoth to both.

Habel[58] takes יִקָּחֶנּוּ in 23c as יִקָּח and attaches it to 24, making El the subject and translating "El takes him by the mouth with rings". Habel may be right, although what he does is simply to make explicit what is already implicit in the M.T. For that reason, I believe the M.T. should be retained. It is characteristic of the poet to imply rather than state directly and the implied question ie. 'Who can do this? Not you, Job - only El' is far more effective and leads neatly and directly to the series of questions about Leviathan.

I would submit then that these contextual, linguistic and structural considerations make the identification of Behemoth with Mot, the god of death, a very strong probability. ▲

sinister presence of Mot/Behemoth and, as will be demonstrated, Leviathan throughout the book, often underneath the surface meaning (as in Genesis 3:1 the Serpent par excellence may lurk beneath what is said about the serpent) builds up in the reader's mind so that when Behemoth and Leviathan are shown to him he is ready for them and knows who they are. If as I shall argue, Leviathan is the power of evil, the Satan, then who but the figure of Death could provide a parallel. The discussion of Leviathan will develop and illuminate many of the arguments advanced here, as will the discussions of Rahab and Sea. The Hebrews had a profound knowledge of the mythological language of their day and they used it in a powerful and creative way to express their new revelation of a transcendent Deity, His power as Creator, His Providence and His fight with evil at a cosmic as well as earthly level. Some comments will also be made later on about the New Testament and Jewish and apocryphal writings.

Notes:

For Chapter 3:

1. Clines. P.99

2. The expression pḫr ʾlm is used in C.M.L. 4. Col. iii 1 14; pḫr mʿd occurs in 2.i.14,15,16-17, 20, 31; pḫr alone is found in 15 iii 15 and 23:57.

3. Notably in Pope. M: El in the Ugaritic Texts. S.V.T. 2, 1955 and in Clifford, R. G. : The Cosmic Mountain.

4. Gibson, J. C. L: "The Theology of the Ugaritic Baal Cycle" Or. 53 (1984), Pp. 202-219. P.208.

5. Fulco, W. G: The Canaanite god Reshep: American Oriental Society, New Haven, Connecticut. 1976.

6. Pope. P.112.

7. Habel. P.184.

8. De Moor's translation in A.R.T.U. P.176.

9. Andersen, Pp. 137-138.

10. This is the line followed by Michel who translates 15a: "So my throat might choose the Strangler". P.155.

11. Dahood, M. in Le antiche divinità semitiche - Ed. S. Moscati: P.86.

12. Michel argues that the word ṯʿw in v23 as well as ʿnn in l. 24 may be epithets of Mot. Michel P.221.

13. Dhorme. P. 152.

14. Pope. P.81.

15. Habel. P.184.

16. Clines. P.222.

17. Michel. P.297.

18. Dhorme. P.187.

19. Clines. P.357.

20. Habel. P.259.

21. Habel. P.262.

22. Habel. P.263.

23. Sarna, N.M: "The Mythological Background of Job 18" in J.B.L. 82(1963). Pp.315-318.

24. Burns, J.B: "The identity of Death's first-born (Job xviii)" in V.T. 37(3) (1987) Pp.362-4.

25. Wyatt N: "The Expression BeKôr Mawet in Job xviii:13 and its mythological background" in VT XL. 2 (1990). Pp.207-16.

26. Gordon, C: Ugaritic Manual : Analecta Orientalia 38 c Rome : Pontifical Biblical Institute 1965). P.47. 8:16.

27. Gibson, J.C.L. : C.M.L. P.143.

28. This is the view of Dhorme, who cites the Akkadian bukru and identifies him with the plague god Namtaru. P.265.

29. Pope. P.135.

30. Wyatt. P.211. He is referring to an earlier article "'Jedidiah' and cognate forms as a title of royal legitimation". Biblica 66. (1985) Pp. 112-125.

31. Davidson. P.205.

32. Moran, W.L. - "*taqtul- Third Masculine Singular?" in Bib 45 (1964). 80-82 esp. 82.n.1.

33. Clines. P.419.

34. Dahood, M.G: "Some North-West Semitic Words in Job" in Bib. 38 (1957). Pp.306-320 esp. pp.312-14.

35. Cp the academic treatment of suffering (helpful and cogent as it is) in C.S. Lewis' The Problem of Pain with the searing honesty of A Grief Observed written after the death of his wife. Although the latter does not mention Job its picture of desolation and dismay at the apparent cruelty of God is a powerful evoking of the same kind of atmosphere.

36. Wakeman, M.K: God's Battle with the Monster: A Study in Biblical Imagery (Leiden 1973) Pp.113-117. This study has been rather neglected recently and often assumed to be superseded by Day's work (see next note). However, although Day's study is more detailed, Wakeman often shows greater sensitivity to nuances of the text and a more integrated approach to the material.

37. Day, J, Pp.154ff.

38. Gibson, J.C.L; "On Evil in the Book of Job" from Ascribe to the Lord : Biblical and Other Studies in Memory of Peter C Craigie - Sheffield Academic Press 1988.

39. Gordis, R, "Special Note 37 - Behemoth and Leviathan - Their Identity" Pp 569-72.

40. Gibson, J.C.L, "Language about God in the Old Testament" to be published in the Proceedings of the Traditional Cosmological Society.

41. Dhorme. P.621.

42. Pope. Pp.325-326.

43. Habel. Pp.553-554.

44. Some examples in the Elijah stories are: 2 Kings 18: 7- Elijah's meeting with Obadiah; 2 Kings 18:44 of the cloud rising out of the sea; 2 Kings 19:5 of the angel appearing to Elijah in the desert.

45. Pope. Pp.320-23.

46. Gordon, C.H. Ugaritic Literature. (Pontifical Biblical Institute) 1949 Pp.19ff.

47. Gray; J. P. 16 2.

48. De Moor, J.C: - An Anthology of religious Texts from Ugarit E.J. Brill. Leider. 1987. P.11.

49. C.M.L. Introduction. P.18.

50. See e.g. Courayer. B; : 'Behemoth = Hippoptame ou- Buffle?" in Revue Biblique. No.2. April 1987.

51. Dhorme. P.619.

52. The expression also occurs in the Song of Songs 8:8, a fascinating verse which also contains a reference to Resheph.

53. Lang, B: "Job XL:18 and the Bones of Seth" in V.T. 30 (1980). Pp.360-61.

54. Egyptian iconographic evidence of crocodile and hippopotamus hunts are now realised to be mythological ie. they represent the battle of Seth and Horus. This area has been investigated by O. Keel - Jahwes Entgegnung an Ijob (Göttingen: Vandenhoeck & Ruprecht, 1978) and O V. Kubina, Die Gottesreden im Buche Hiob (Frieburg: Herder 1979), Keel in his work on the Psalms: The Symbolism of the Biblical World : Ancient Near Eastern Iconography and the Book of Psalams (Eng. edition S.P.C.K. 1978) expressed well the link of nature and supernature. Speaking of the representation of the chaos dragon as different kinds and combinations of animals he says: "In inquiring after the origin of these ideas, we must assume an interaction between everyday experiences and the dreamlike processing of these experiences by the unconscious mind. This processing for its part must have further affected the experience. The monsters take the form of particular zoological species, or are at least composed of elements of them." (Pp 50-51). This, I think, is why the creatures have elements of the hippopotamus and the crocodile which are essentially Egyptian, and this reinforces the Canaanite imagery.

55. Dhorme. P.621.

56. The fertility interpretation in any case is not even certain in the Ugaritic texts. Gibson points out that the metaphors can simply mean total destruction and that dr‘ need not mean the scattering of seed but of Mot's dismembered corpse. C.M.L. Introduction. P.19.

57. Gordis. P.478.

58. Habel. P.554.

Chapter 4:

The Leviathan Figure:

This chapter and the following will explore the depiction of Leviathan in Job and elsewhere. These two chapters, especially Chapter 5 with its exegesis of the major Leviathian passage are of crucial importance in the development of the argument. The Leviathan passages raise in the most acute form the problem of the relationship of God to evil and the underlying question of creation. Moreover the issue of whether the Job poet lapses into dualism must be considered.

a. The scope of the study:

Interest in the sea monster imagery of the Old Testament has been fairly continuous since the publication of H Gunkel's seminal work Schöpfung und Chaos in Urzeit und Endzeit in 1895. This has quickened since the deciphering of the Ugaritic texts from 1929 onwards revealed in a language more closely cognate to Biblical Hebrew and in a milieu closer to ancient Israel, stories and motifs which challenged comparison with the Old Testament, not least with many passages in Job. By no means all scholars, however, have agreed that the mythological references indicate a non-naturalistic interpretation, as evidenced early in the century by Dhorme, and more recently by Gordis, both of whom

argue for a naturalistic interpretation of the crucial passages in Job 40 and 41.[1] Likewise, from a different perspective Andersen[2] plays down the significant of the mythological elements. Pope and Habel[3] each with a wealth of detail, demonstrate connections between the Old Testament and Canaanite myth; although the former merely catalogues the parallels, and the latter does not have the space to draw together the implications of his many penetrating comments on individual texts.

The detailed studies of Wakeman and Day contain much crucial material, and indeed the value of another treatment of the subject might be questioned. However, Wakeman's study, while particularly strong on comparative and structuralist matters, leaves many theological and literary issues unexplored. Day's study requires somewhat fuller mention. The dust jacket (rather unfairly to Wakeman) describes the book as "the first major study of the subject since Gunkel's classic work of 1895". The book is indeed full of useful ideas and information, comparative, philological and mythological and is an indispensable work of reference. Nevertheless, there are at least three areas in which I believe the work needs to be supplemented.

The first is theological. Only in his last paragraph does Day seriously begin to address the implications for Old

Testament faith of the influence of Canaanite myths which he so abundantly demonstrates. He raises the question of the transformation of polytheistic images in a monotheistic faith and how far this was a "living" issue for old Israel. Fully to answer that question would require another book, and thus the need to supplement his work in that area is great.

The second area is literary. I am not convinced that Day gives sufficient weight to the sheer poetic and dramatic power of both the Old Testament and the Ugaritic texts. His interest is primarily philogical, a necessary basis for any serious study, but on its own incapable of appreciating the nuances of the words used. This one-dimensional approach is seen, for example, on p49 when he describes Yahweh's control of the waters as "a job of work". This rather mechanical approach to language often prevents him from addressing the question of how the words and syntax create their impact.

The third is exegetical. It has already been argued in the analysis of the Behemoth figure that the crucial passage in Chapter 40 can be fully understood only if the reader is fully aware of images and allusions in the earlier part of the book. A similar case will be made in the Leviathan passages and indeed it will be argued that this dimension is present in other parts of the Old Testament. Day's overview of these motifs does not sufficiently take this into account

and thus his comments on individual passages lack certain dimensions.

None of these comments should be taken as impugning the value of Day's work. Rather they show the need for further exploration of many of the issues he raises. Moreover, the book of Job is especially important for a study of this nature. Here we have treated in depth what is often simply alluded to in other parts of the Old Testament. Here, if anywhere, we find the clearest examples of the use of Canaanite mythology and imagery and face most starkly their theological and literary implications.

This chapter will examine (after a brief comment on the prose tale) the reference to Leviathian in Chapter 3 and comment on the sea monster references in the poetic dialogue (excluding Rahab for later consideration). In Chapter 5 of this study I shall translate and comment in detail on the major Leviathan passage (40:25-31 - 41:26) and examine the other Old Testament references to Leviathan. I intend to develop lines of interpretation suggested by my supervisor John Gibson in his commentary on the book of Job and treated further by him in his paper "Evil in the book of Job", already cited. There he argues:

> "But no Hebrew reader would have been taken in by the verses (41:10-13 = English 41:18-21) which picture Leviathan spitting forth flame and smoke. These verses could only confirm for him what the use of the name Leviathan would already have suggested for

him, that the author was not describing any beast to be found in nature. Rather he was composing for his own purposes his own individualistic and imaginative portrait of the chaos monster or dragon of Hebrew legend which (as we learn from various tangential allusions in the Old Testament) Yahweh defeated at the beginning of time when he first created the world, but which he had also to keep under constant surveillance thereafter in ease it should return to threaten his peacable creation".[4]

In my preliminary work on this subject in an undergraduate dissertation cited in Chapter 1 I argued (and these sentences will give a further indication of the emphasis of the present study):

> "Discussions of the figure of Leviathan have tended to view the extended picture of this creature in Job 40 and 41 either as a description of a crocodile or to draw detailed parallels with the Ugaritic myths without developing the implications of these for the books total treatment of evil. What I intend to argue is that both views are 'true' because this figure, the embodiement of evil is best understood as rooted both in the natural and supernatural worlds".

That approach attempts to get behind the undeniable use of motifs from Canaanite and other[5] mythology to larger questions of how and why these images and ideas are employed. Further this view assumes that mythology, theology and poetry are not ultimately separable but that all contribute to the underlying reality which each tries to embody. Building on the basis that Behemoth is Mot, god of Death, I shall argue that Leviathan is a guise of the satan and that the Prose Tale and Chapter 3 are essential foundations for understanding the allusions in the poetic dialogue and in

Yahweh's speeches.

b. A Note on the Prose Tale

The analysis of the imagery of death has already indicated the importance of the Prologue with its picture of the heavenly court and the ambiguous and finely nuanced relationship of Yahweh and Satan. Two further points are of some significance for this part of the study, leaving a somewhat fuller treatment of the role of Satan for the chapter on legal imagery.

The first is that Satan alone among the assembled court speaks in the assembly. This is of some importance for the interpretation of the difficult verses in Ch 41 2-4 to which we shall return. Moreover, the interplay of the dialogue suggests that Satan has already 'considered' Job, so prompt are his replies and speedy his action; action already being carried out by Chapter 3.

The other significant point is that here we have established who the main actors in the drama are. Job, while he sometimes suspects, notably in 9:24 - "If it is not he, then who is it?" can see only one as the author of his calamities. The unmasking of the real enemy makes the two scenes in heaven a vital part of the book and gives depth and power to much otherwise obscure in the poetic speeches.

Clines has an important comment on the role of Satan: "The freedom with which he addresses his lord, the influence he can have upon him, and the plenipotentiary powers granted him all seem more at home in a polytheistic culture than in the world of the OT".[6] This study is in fact attempting to argue that the language of polytheism is deliberately used to underline the transcendence of Yahweh and to give expression to the felt reality of spiritual evil and the mysteries of God's relationship to these 'principalities and powers'.

c. The Significance of Chapter 3'

This chapter has already been examined for its imagery of death and seen to be seminal in the book, and it is likewise vital for a proper understanding of the chaos monster. No study of this aspect of the chapter can ignore a long and important article by Michael Fishbane.[7] This article will be referred to frequently, so a short summary of the argument would be appropriate here. Fishbane argues of both Jeremiah and Job: "The movement in Genesis 1:1-10 from the void to the lights to heaven and earth with its prominent features of mountains and hills is here reversed". He further argues that Job 3:1-13 "is nothing less than a counter-cosmic incantation". He points out that in both Akkadian and Egyptian literature the magician priests wished to channel the creative forces of the primordial event to assist in

their incantation. Thus in black magic the reverse incantations would summon the presence of ancient chaos. Verse 8 he sees as crucial with its mention of Leviathan and the ambiguity inherent in Yam/Yom which preserves the mythologies of both darkness and the primeval ocean. Thus there are strong grounds for seeing this chapter as an incantation and v8 as critical in its understanding. This view is supported by Hartley in his recent commentary. He suggests the new term 'curse-lament' and argues that this is not so much a speech addressed to the friends as a statement of Jobs deepest feelings to which they, of course, respond. Clines has a salutory warning on the importance of attending to the emotional and dramatic power of the chapter: "The restraint that makes this a poem of world status is the exclusive concentration on feeling without the importation of ideological questions".[8] This is why it is so important to be aware of the nuances of meaning and the power of imagery.

Verse 8 must now be examined with the first reference to Leviathan in the book:

יְקֻבָהוּ אֹרְרֵי-יוֹם הָעֲתִידִים עֹרֵר לִוְיָתָן׃

The first point which calls for attention in 8a is the יוֹם (M.T.) which Gunkel and others have amended to יָם.[9] Morphologically this would be possible given the fact that

vowel letters were not used in the older Hebrew script. Indeed Dahood[10] argued that it was not necessary to revocalise yōm to yām since there is philological biblical evidence that yōm may well have been the Phoenician pronunciation of yām. However, Dhorme[11] makes the valid point that it is the supporters not the curses of the sea who are the enemies of the day. Perhaps, however, a more subtle word play is involved. Plainly not only is יָם/יוֹם parallel to לִוְיָתָן, but אֹרְרֵי is parallel to עֹרְרֵי, and given an oral reading, especially an incantatory one, the two would sound alike. Thus the possibility of the sound of יוֹם suggesting the similar sound of יָם is very high. I shall return to this point in my summing up on this chapter, merely noting that there is an inbuilt invitation to associate yōm and yām.

Be that as it may, there is no doubt of the significance of לִוְיָתָן in 8b. It is significant that even commentators who are most convinced of the naturalistic interpretation in Chapters 40 and 41 find it impossible to avoid a supernatural meaning here. Once this is conceded, and the cumulative evidence presented in this chapter and the next is given due weight, the case for regarding Leviathan as the crocodile at the end of the book requires special pleading to sustain. The verb עֹרְרֵי is most interesting, used of Leviathan. It occurs

here in the Polel and also in that theme in Isaiah 14:9 of the rousing of the Rephaim in Sheol. In that passage the 'rousing' is to 'greet' Helel ben Shachar, cast out of heaven for overweening pride. Perhaps even more significant is the fact that עור is used quite frequently of Yahweh rising or being called to rise on his people's behalf. A good example of this is Psalm 44:18 where God's people are in a time of great distress, and like Job, not as a punishment for evil doing - "All this has come upon us, though we have not forgotten thee, or been false to thy covenant". In Isaiah 51:9ff the arm of the Lord is urged to be aroused and smite Rahab. The clear implication here in Chapter 3 is that there were those who were prepared to rouse the powers of evil; the paradox is that in a very real sense it is God who far from 'rousing' himself to defend his servant has 'roused' the chaos monster against him. This accounts for the atmosphere of dread and terror which hangs over this chapter; we are no longer simply in the world of distress and suffering, we are in the world of cosmic evil and Job is at the centre of a titanic battle raging in the heavenly places.

Basically my argument is this: the total effect of the language and atmosphere of the chapter is to suggest that not only has Satan struck at Job's body and family but is subtly insinuating images of death and chaos into his mind. Now God

had warned Satan in 2:6 - "only spare his life". Satan, with characteristic subtlety is observing the letter of the law. However, he is trying to get Job to do his work for him by allying himself with the magicians who call up the dark powers of chaos. There is therefore an apparent contrast between this chapter and 1:22 - "In all this Job did not sin or charge God with wrong". Satan had already alleged that he could make Job curse God (1:11) or more subtly that God's activities would cause him so to do. The crucial question is whether what Job says here and in subsequent chapters amounts to 'cursing' God, and further what is the exact significance of תִּפְלָה in 1:22b. Driver/Gray[12] point out that it refers to "a quality, or mode of conduct ... that is not or ought not to be in God". Significantly, the word occurs in 6:6 in the context of the 'terrors' of God and the 'arrows of the Almighty'; thus the reference there to flavourless food is not a non-sequitur but another part of the rich tapestry of allusions to the activity of this sinister power whose terrors and arrows and unsavouriness are believed to be those of God Himself. Thus Satan attempts to push Job into the situation he predicted of him in 1:11.

However, all this is happening under the overarching Providence of God who is also at work, and hints of the real situation are to be scattered throughout the book. When Job

speaks of consulting the magicians who can summon the dark powers of chaos, these are in the last analysis irrelevant, it is the powers themselves which fill his mind. Thus early is he identifying the real cause of his tragedy without realising it. He is unaware of Satan and his activities, and while familiar with stories of the chaos monster does not apply these to his situation, except ironically in 7:12. Thus he inevitably castigates God as the direct source of his calamities.

Fishbane draws detailed comparison between the creation story in Genesis 1 and the 'uncreation'[13] of Job's cry of black despair, pointing out the power of speech both to create and uncreate and to unleash the power of 'inner paradox'. What is more dubious is his suggestion that "this passage can only make sense for a magical Sitz im Leben". For reasons suggested above it is, I think, the substance of Job's lament ie. the powers of chaos and not the manner ie an incantatory curse which is basic to understanding the passage. Fishbane does not sufficiently take account of the influence of Satan himself, defeated in the primaeval battle, but now fighting it again and using Job as the scene of that battle.[14]

A further comment is needed on Fishbane's argument that the days of creation are here shown in reverse order to

demonstrate the process of creation running backwards to primaeval chaos. He argues: "The sevenfold knots, the charms which bind the days of creation one to another, are, to use the language of magic, 'loosed, banished and set free'". The correspondences he notes are as follows:

1st Day. Gen 1:3-5: Light and separation from darkness v Job 3:4a: Light turned to darkness.

2nd Day. Gen 1:6-8: Firmament of heaven v Job 3:4b: God ignores day.

4th Day. Gen 1:14-19: Lights in sky v Job 3:6: Darkness seizes night.

5th Day. Gen 1:20-23: Fish and birds v Job 3:8: Leviathan.

6th Day. Gen 1:26-31: Making man v Job 3:11: Perish at birth.

7th Day. Gen 2:1-4 : Sabbath rest v Job 3:13: Peace of Sheol.

He says (p.154): "Every day is represented except the third, unaccountably". Two things can be said about this. The first is that Fishbane may be overemphasising the seven-day scheme rather than the more general process of uncreation we have here. Moreover Leviathian represents the waters as well as the dragon therein (also, as pointed out later, the possible תהום behind the תוהו of the text). Secondly, even if we follow Fishbane in discerning a seven-day sequence the absence of the third day of creation is of a description of the familiar cosmos God had created out of chaos. Above all,

there is the separation of sea and land, there more prosaically and soberly described than in the vivid picture of the restraining of the sea as it bursts out of the womb in Job 38:9. Is this day omitted, perhaps, to show that the creator is still in control, that the universe remains intact in spite of all the curses and incantations that Satan can summon up?

What Fishbane has established beyond doubt is that there is an atmosphere of evil and menace surrounding Job which cannot simply be explained away as a reference to the particular calamities which had befallen him, calamities which he does not in fact mention. The problem is a cosmic one, relating to the very nature of creation itself.

Further light is thrown on this by a most interesting passage in Canaanite myth where the connection of the dragon with darkness and death is established, and indeed where a similar ambiguity of yōm and yām is evident. The passage concerned is CML 6 vi 11 44ff at the end of the Baal/Mot saga. Kothar-and-Khasis help Shaphash against the tnn which is Leviathan. Day,[15] following de Moor, sees it as relating to New Year's Eve, ie the period immediately before creation which would have occurred at the first New Year. The exact meaning of these lines is disputed. Gibson[16] takes them as vocative and the minstrel's address to the sun-goddess

Shaphash who is on the side of order and right ie Baal, and against the forces of chaos ie Mot and the Tunnanu. M Dijkstra[17] takes it as an address to the listener who had heard the recital of the myth and is now invited to participate in the sacrificial meal with the returned Baal and the Shades. Moreover, he translates bym ʾarṣ wtnn as "in the day of Arsh and Tannin". This idea is also discussed by Y Avishur[18] who in reference to a recent text from Ugarit, identifies Kothar with the Mesopotamian Ea, exorcist and patron of incantation priests, and further suggests that ym ʾarṣ wtnn may have been "a special black day of the Ugaritic calendar". The verb yd - 'drive away' he takes as a technical term of exorcism. The Ugaritic text gives, therefore, some support to the idea of an inbuilt ambivalence of yōm and yām.

Another significant point is the importance of the word both in creating and uncreating. Both Yahweh and Satan have spoken words in Chapters 1 and 2 which have themselves brought about the events. The fundamental issue is that Satan within strict but wide limits exercises some of the powers of God Himself and indeed this is what lies at the heart of the biblical doctrine of creation. God creates powers other than Himself and thus gives them part of His life which means that if they choose they can rebel and disobey. This is why grappling with the issues raised by Behemoth and Leviath an

is essentially a discussion of the Biblical doctrine of creation from which every other doctrine of Biblical theology flows.

This invites a further comment on the יוֹם /יָם crux. If the first area of imagery associated with Leviathian is that of creation and the cosmic battle, then the ambivalent yōm/yām would perfectly encapsulate that fundamental blend of creation theology and theodicy which is at the heart of Job. The versions all read 'day' including the LXX which often has a tendency to 'mythologise' elsewhere (especially in its version of Chapters 40 and 41). Nearly all too recognise the monster. The exception is the Targum which links לִוְיָתָן with יָלַל - 'lament' and reads: "Let curse it the prophets who curse the day of recompense, who are ready when aroused to remember this lament". This appear to lie behind the KJV: "Let them curse it that curse the day, who are ready to raise up their mourning". Thus יוֹם has overwhelming support and with its undertones of the days of creation is probably the correct reading. However its similarity to יָם reminds us of the lack of a parallel to the third day when the waters were gathered together.

A second area of imagery associated with the monster is that of shadows and darkness, the netherworld already discussed. This is significant in a number of passages,

particularly Chapter 26 and the description of the 'habitat' of Leviathian in Chapter 41.

A third area of importance is that of the stars and cosmic forces of v9. These are significant in Yahweh's speeches and will be commented on fully in the analysis both of the sea imagery and the images of nature. The implication and connotations of שָׁחַר will be examined.

Finally, in this connection, the significance of נָתַן (v20) for the role of God is vital, God has 'roused Leviathian' as indeed Job has wished someone would. Job, however, is unaware of this, and from that stems his agonies. Attention has already been drawn to the fact that Satan, like Yam and Mot, does not appear to be a 'member' of the heavenly court 'tout simple', and indeed the Baal/Yam story represents Yam as sending to El's court messengers of fearsome aspect (CML 2 col i ll 23ff). Theologically, this could be stated as an image of the relationship of evil to the will and Providence of God. The catch, not always perceived is that in fact that statement is also metaphorical, except that the metaphor is drawn from the less colourful world of committees and decision-making. This illustrates the importance of imagery or the study of Old Testament and indeed New Testament theology. Imagery or poetic theology forces us not only to think but to imagine the reality which it reflects.

Thus here Satan occupies a role similar to Yam in the Canaanite stories known to us from the Ugaritic tablets, son of El and yet semi-autonomous. The scene is thus set for a titanic conflict in the 'heavenly places', mirroring and echoing the conflict within Job and raising the profoundest questions of creation, evil and the nature of the God who presides over such a universe.

Reference has already been made in Chapter 1 to Tsumura's fine study of Genesis 1 and 2: The Earth and the Water; in Genesis 1 and 2, and more will be said about this in the chapter on sea. One or two points need, however, to be made in this context. The first is that the Job poet is not slavishly echoing mythology, not even Canaanite. The fact that "in Ugaritic the Baal-Yam conflict is not related to the "primordial struggle in connection with the creation" at all"[19] is not especially relevant. The Job poet is using not only the sea motif, but the heavenly court metaphor to demonstrate the existence of hostile powers and whose existence is bound up with the presence of evil, which is ultimately a question of creation rather than conflict.

Another point Tsumura makes (quoting Korpel-de-Moor) is that "in Ugaritic mythology creation and the subduing of the monster of chaos are functions divided among different gods, notably El and Baal". This does not take account of the way,

to be examined later, that Yahweh combines within Himself the roles of El and Baal. This is also relevant for the study of many passages in the Psalter.

d. The significance of the speeches

We turn now to the development of this theme in the rest of the poetic dialogue. We shall examine the specific allusions to the monster and explore other relevant passages in their light. Possible Canaanite influence will be commented on and both literary and theological aspects studied. Significantly, the 'monster' passages are in Job's speeches with some possible exceptions. This part of the study will be the essential groundwork for a translation and exegesis of the major Leviathan passage.

The first of these passages centres around 7:12:

הֲיָם־אָנִי אִם־תַּנִּין כִּי־תָשִׂים עָלַי מִשְׁמָר׃

This speech of Job is less an address to the Friends than a kind of soliloquy in which God Himself is arraigned. With a savage irony he asks if God regards him in the same way as the personified Sea or as the monster itself, but there is a deeper meaning as well. Satan is in fact trying to make Job into a cosmic foe subject to God's destruction by filling his mind with rebellious thoughts and emotions. Moreover, the theme of the netherworld is prominent in the earlier part of the chapter which provides another subtle irony. That realm

for which Job has longed in Chapter 3 is associated with the monster and thus to 'escape' there would be to place himself in Leviathan's power. The monster is indeed 'under guard' in the sense that he can operate only within the limits God lays down in Chapters 1 and 2. Job is likewise 'under guard' in the sense that Yahweh has hedged him in (3:22)[20], and far from restricting him, that is his safety.

A further link with Chapters 1 and 2 is ironically made in v20 when Job calls Yahweh 'Watcher of Men', a role ascribed to Satan in 1:7 (although there נָצַר is not used). This shows another glimpse of the real situation. We, the audience, have been shown the divine perspective, and we realise, as Job does not, that God has taken the 'risk' with His servant and is defying the whole universe to prove Him wrong.

Also, as in Chapter 3, there is an atmosphere of dread and menace which is especially prominent in v14 with its reference to terrifying dreams and visions. Here, at a profound level, the vision and insight associated with knowing God has been parallelled in a sinister way by an adversary who can subtly wear the form and assume the style of the Almighty. Shakespeare presents a similar situation in Macbeth Act III Sc 2 ll. 18-20 where Macbeth speaks of "the affliction of these terrible dreams that shake us nightly",

and that too is set against the background of universal dissolution - "let the frame of things disjoint, both the worlds suffer". So here, the evil power has infiltrated Job's whole mental and emotional landscape and filled him with a nameless dread.

It seems probable that Job is referring directly to Eliphaz' vision in 4:12-17 because of the similar imagery. That particular passage with its powerful and eerie evocation of the 'spirit' in the night is often taken as a description of inspiration. But what if the 'spirit' is not God, but the enemy skilled in deception and raising the most disturbing of questions? Indeed Habel[21] argues that "the poet's bizarre collage of disparate allusions borders on a parody of traditional modes of revelation". I want to develop this and try to demonstrate that it is in fact the Satan/Leviathan figure that Eliphaz has experienced.

First of all, we can identify certain features which suggests that this is of a piece with visions and revelations to the prophets. The וַיַּחֲלֹף of Elipaz can be paralleled by Isaiah's 'woe is me' (ch. 6:5) when he 'sees the Lord' and listens to the worship of the seraphim; even more so by Daniel 10:8: "So I was left alone, gazing at this great vision; I had no strength left, my face turned deathly pale and I was helpless"; and by Revelation (a book saturated with

Old Testament influence) 1:17 when on being confronted by the Risen Lord, the seer says "when I saw Him, I fell at His feet as though dead". The תַּרְדֵּמָה of v13 is echoed by Elihu in 33:15 as a circumstance in which God speaks; significantly it is also used in Genesis 15:2 of the revelation to Abraham, as well as in Daniel 10:9 before the revelation is given.[22] The other comparison with prophetic inspiration is that the spirit leaves a message and a 'theological' one at that. The essence of the message - "Can a mortal be more righteous than God? Can a man be more pure than his Maker?"[23] is the impurity and vulnerability of human beings before God, both arising from the gulf between the Creator and His creatures. This is unexceptional, if rather trite[24], but is capable of a different nuance if we explore further. These considerations lead many commentators to suppose that this is a description of revelation, and that of course is what Eliphaz is claiming.

However, there are other factors which I believe point in the opposite direction and suggest a brilliant deception of the Enemy. The פַּחַד is reminiscent of the dismay which is the harbinger of Leviathian in 41:14, as well as the fear associated with Mot in Chapter 18[25]. But more important is the effect this fear has on Eliphaz. The fear and trembling which comes on the true prophets of the Lord at once convinces them

of God's greatness and their own unworthiness and gives them a specific message. This is in stark contrast to Eliphaz here. Whereas Isaiah in the temple, Daniel on the banks of the Tigris and John on Patmos realise first their own sinfulness, Eliphaz here legalistically condemns the whole of mankind. This is not wrong as far as it goes, but it slams shut the door of hope particularly in Job's face. There is no light at all and no mention of God's grace. In other words, unlike a genuine prophetic message, which does indeed expose human sinfulness but also calls attention to the remedy and provides the strength to carry it out, this 'message' induces paralysing fear and subtly exploits Job's growing dread and disappointment in God whom he had regarded as Friend. Moreover, the feeling is created of a human being surrounded by invisible and hostile presences. Thus the activities of the Satan/Leviathan figure are here at the level of the subconscious, only dimly perceived but all the more deadly for that. When we consider the references to Mot, already discussed, we can discern a powerful kaleidoscope of imagery. Indeed, throughout the poetic dialogue, especially here and in Chapter 18, Satan is using Eliphaz, Bildad and Zophar as his instruments to torment Job by giving him sinister images of those powers attacking him, while they themselves remain in bland ignorance of their reality.

As the dialogue develops, a veritable cascade of images relating to the netherworld and the primaeval deep follow. Some have been discussed already and some will be analysed in the consideration of Rahab and Yam. What is relevant here is to mention briefly a number of passages where God is seen as a Being of frightening savagery, reserving fuller comment on these for the discussion of similar images used of Leviathan in Chapter 41.

The first speech of Job in Chapters 6 and 7 which contain 7:12 which is the source of this discussion, speaks of God's 'terrors' and introduces the siege imagery which is to be prominent later. Job feels like a beleaguered city surrounded by a hostile army and this gives a special twist to the earlier image of 'hedging in'. The significance of the cryptic allusion to Resheph which may lie behind many of the references to arrows and targets in this part of the book has already been discussed. But Resheph is at best a shadowy power and a 'front' for the sinister Satan/Leviathan figure. Job, at his most bitter and sarcastic has blundered against the real solution, but Satan, not least through the speeches of the Friends, has hopelessly confused him.

Job takes up the lament in Chapter 9 where again God is a figure of terror and blatant injustice, and indeed is seen as a savage animal stalking his prey (10:16ff). This monster

appears again as Yam (9:8) and Rahab (9:13). God as warrior again launches His armies against Job (10:17). The Satan has reduced Job to terrified impotence; the one against Him is unassailable in every respect: creator, lawgiver, warrior. Yet Satan, as is characteristic of him, all but overreaches himself for in 9:24 Job by posing the crucial question of his identity, begins to open the way for Yahweh to reveal exactly who He is.

In Chapters 16 and 17 in Job's reply to Elipaz these images occur with even greater violence. Indeed Eliphaz has used these images himself and inverted them to represent Job as the arrogant warrior defying the Almighty. In 15:25-26 he speaks of the wicked man shaking his fist at God and charging against Him, and compounds this with coarse insults about his grossness and flabbiness. Job in reply in 16:12ff in desperate bitterness sees God as a warrior throwing his troops against a besieged city. These metaphors are only too real. His body has been attacked by disease; his family have been brutally torn from him, his friends have been 'mockers' (17:2) and they increase rather than mitigate his sorrow.

In Chapters 18 and 19 imagery of violence continues, beginning with Bildad's gruesome picture of "the king of terrors" (18:14) already discussed. In Job's own words in Chapter 19, the siege has been mounted with even greater

ferocity, as he no longer compares himself to a city but to a mere tent (v12). Yet it is in this passage that there comes an astonishing leap of faith as he proclaims his belief in a gō'ēl, a passage which will be commented on in the context of legal imagery.[26] This again points forward to a real hope, in contrast to Eliphaz' sour dismissal of any such prospect - "To which of the holy ones will you turn?"

Zophar relentlessly pursues the image of the hostile deity in Chapter 20. In vv23ff the hopelessness of escape is emphasised because the "iron weapon" (v24) which is probably the sword menaces him at short range and could he evade that it would be only to find "a bronze-tipped arrow" shot after him. A similar theme is underlined with grim relish by Eliphaz in Chapter 22:10ff where Job is seen as virtually in Sheol already; a theme taken up by Job in Chapters 23 and 24 where he feels himself already to be in the city of the dead.

This all prepares the way for Chapters 25 and 26 where many of these mythical allusions and images are gathered together and point forward to Yahweh's speeches. A word is necessary first about the setting of these chapters. Many commentators (eg Dhorme and Habel) see Chapter 26 as part of Bildad's speech, arguing that this chapter in Job's mouth reveals a positive note absent from the cynical comments in Chapters 10, 12 and 16.[27] A number of points, however, can be

made against this view. The first is that in spite of Eliphaz' vision in Chapter 4 and Bildad's blundering against part of the solution in Chapter 18:11ff in his 'king of terrors' speech the friends have shown a bland ignorance of the cosmic forces behind the situation. Moreover, they intensify rather than alleviate the agony, for Eliphaz uses his vision to establish his own superiority and Bildad speaks of the 'king of terrors' to rub salt into Job's wounds. On the other hand, Job's speeches (eg 7:12 and 9:8-13) have again and again shown awareness of the cosmic dimension. Thus as the book approaches its climax it is entirely proper that a number of these images should come together in Job's words. What Yahweh finally says reveals the innermost significance of many things Job had glimpsed but whose full meaning he had failed to grasp. This is confirmed in 42:7 when God says that Job has spoken "what is right", not in the sense that everything he said was true, but in his continual realising of a supernatural and cosmic dimension to his sorrows and his struggle to relate that to the God he served. Moreover, the 'positive' note is scarcely evident in 26:1-4 with their cynicism, and in 5-14 it is the unfathomable greatness of God rather than the human response to this which is emphasised. Commentators too seldom give due weight to the fact that Job is inevitably oscillating through a whole gamut of moods.

There is also a deeper point. If both Satan and God are influencing Job's thinking, as we approach the second part of the book it is both dramatically and theologically proper that God's influence should begin to prevail. From a literary viewpoint there has been little trace of the majestic even Miltonic poetry of Chapter 26 in Bildad's speeches; whereas 9:1-10, and, in different ways, Chapters 14:7-12 and 19:23-27 strike the same note as this passage. These considerations point strongly to Chapter 26 being the words of Job himself.

Indeed only, I believe, if we see the contrast between Chapters 25 and 26 will we fully appreciate the underlying thrust of imagery. Chapter 25 is not so much wrong in what it affirms as shallow and banal is giving trite answers to complex questions. Andersen rightly comments: "Bildad's feeble ideas, most of which we have heard before, are the platitudes of theology, common to all the protagonists".[28] At this crucial stage in the book the friends are still wedded to their flat mechanical universe and their 'deist' God. Bildad's last word תּוֹלָעָה - shows his contempt not just for 'man' but for Job in particular.

The structure of Job's reply in Chapter 26 is significant, for in a most striking way it points to that of Yahweh's speeches. The chapter can be divided as follows:-

vv 1 -4 : Job's probing questions.

vv 5 - 11 : The Mysteries of the Universe.

vv 12 - 14 : The Smiting of the Chaos Monster.

This reveals a number of fascinating parallels with Chapters 38-41. Verses 1-4 with their searching questions anticipate Yahweh's questions in Chapter 38 and 40; the reference to powerlessness in v2 remind us of Yahweh's challenge to Job to be a man (38:3 and 40:7); the insight and advice of v3 parallels 38:2: "Who is this that darkens counsel by words without knowledge?" Verses 5-11, like Chapters 38 and 39, probe the recesses of the cosmos: the foundation of the earth, the gates of death, the water and the clouds, the boundaries of light and darkness. Moreover, as in Yahweh's first speech, the mythological element is not absent, as seen in the reference to the Rephaim and other references about to be analysed. Then vv 11-14 introduce us again to the world of Leviathan in Chapters 41 and 42.

This chapter thus gathers the main themes of the imagery and theology of the book: the legal language of the heavenly court which is the backcloth and the worlds of creation, death and cosmic evil. This demonstrates how Job is indeed 'speaking right' (42:7) because he has grasped the fundamental realities of God's justice, His power and the mysteries of the universe. He has a long way to go and it will need Yahweh Himself to draw out the full significance of

what Job dimly perceives; but the insights are there to draw out. This contrasts starkly with the friends whose silence after this speech is dramatically apposite; the book now moves into a different dimension and they have nothing left to say. Moreover, this, I believe, is significant for our assessment of the puzzling Chapters 27-31 which it will be argued in the chapter on nature are choric in character and at once sum up and point forward.

At the heart of the passage is the issue of creation and the evil which appears to be rooted in the universe itself. My concern here is to explore how the בָּרִחַ נָחָשׁ of 13b fits into this general theme of creation and the overall picture of Leviathan. Verses 5-10 speak of creation in a series of vivid and awe-inspiring pictures. This is the uncharted universe and the cosmology is heavily freighted with mythological associations which prepare us for the appearance of Leviathan/Rahab. Clouds likewise are among the most frequent images of the Job poet and conceal the mysteries of the presence of God Himself and often indicate His immediate nearness. The waters and light and darkness are the great elemental powers prominent in the creation account in Genesis 1.

I begin by examining v7:

נֹטֶה צָפוֹן עַל־תֹּהוּ תֹּלֶה אֶרֶץ עַל־בְּלִי־מָה

As so often in Job, the imagery is reminiscent both of the early verses of Genesis and of Canaanite myth. In Canaanite story צפון is the mountain of Baal, victor over Mot, Yam and Leviathan. It is this which here is stretched out over תהו - the sinister abyss of Genesis 1. In some sense creation itself is a saving act, and the establishment of the cosmic mountain over the void is analogous to the smiting of Leviathan. In Isaiah 14:13, Helel-ben-Shachar wishes to lord it over the heights of Zaphon, there parallel with הַר־מוֹעֵד Indeed that passage and some references in the Ugaritic tablets appear to place the battle in Zaphon itself. In C.M.L. 6 Col vi ll 12-34 Baal and Mot fight like savage animals in the recesses of Zaphon. In the cryptic passage in 3D ll 29ff, where Anat speaks of her part in the struggle with a variety of monsters, a broken part of the text appears to speak of Baal being banished from the heights of Zaphon - bmrym. ṣpn. Interestingly enough, Bildad uses that very word-בְּמְרוֹמָיו- in 25:2 of God's establishment of order in the universe (perhaps another allusion to the chaos battle which he failed to perceive). Moreover, the mountain appears to be deified: ʾil. ṣpn (3c 1,26) where it is also called ġr nḥlty - 'rock of my heritage' and gbᶜ tlʾiyt - 'hill of(my)victory'. Thus the word has rich associations which are not fully captured by the translation 'north'. Also, in the Ugaritic tablet these lines follow the 'tale of woodland and the whisper of stones' which

suggests that the stability of the creation is parallel in some way to the victorious outcome of the fight on Zaphon. The phrase בְּהַר נַחֲלָתֶךָ occurs in Exodus 15:17 where the creation of Israel is established as a result of the victory over the Red Sea. In Job itself the word נַחֲלַת is used by Zophar in 20:28, but there the heritage provided for Job is destruction by the waters and indeed this is echoed by Job in 27:13 and 31:2 and applied to the fate of the wicked.

In the light of this it seems reasonable to suggest that an atmosphere of primaeval conflict is fundamental to this chapter, confirming what was already said in connection with the Rephaim. This means that vv 12ff are not so much a change of subject as the same reality from a different viewpoint. Verse 13 must therefore be examined:

בְּרוּחוֹ שָׁמַיִם שִׁפְרָה חֹלָלָה יָדוֹ נָחָשׁ בָּרִיחַ

Chaim Rabin,[29] in a detailed discussion, surveys the problematic interpretation of בָּלַע i to 'twist' ii to 'be harmless, smooth, bright'. The first meaning is mainly found in Arabic and the basic idea of pain is never absent. The second is wider and can approximate to 'slip away' ie. to become smooth and not easily gripped. Rabin rejects 'slippery' as the basic meaning here and opts for 'tortuous' or 'convulsive' as the best translation, alleging that the constellation Draco is intended. Rabin gives no real evidence for this view and it is difficult to see in what sense God

could be said to 'pierce' a constellation. Moreover, the parallel with the dismembering of Rahab would be destroyed. Habel[30] mentions that in one of the bilingual texts from Ebla the word barih-um appears as equivalent to the Sumerian hul - = 'evil'. We cannot, of course, be certain of that word's identity with בָּרִיחַ [31]

Very important for this study is the occurrence of the Ugaritic form of this word in C.M.L. 5 Col i l 1 - Ltn.btn.brḥ where the smiting is attributed by Mot to Baal, although this is claimed by Anat in 3D ~~and~~ 1. 38. The parallel 'qltn - 'twisting, wriggling', gives support to the idea of 'slippery'. Indeed the translation 'gliding' or 'slippery' may have the nuance of difficult to hold down, defeated in the primaeval battle but still active. The book of Revelation may allude to a similar idea when it speaks of "the beast who was wounded with the sword and yet lived" (13:4), and even more strikingly in 18:8 when it speaks of the beast who "once was, now is not and yet will come". At the heart of creation is a titanic struggle whose implications Job here is beginning to see and which only Yahweh's speeches will put into true perspective.

The verb חֹלָלָה suggests a victory rather than complete destruction and this is significant for the overall theology of the book. Creation in the sense of the primal act was in a real sense parallel to the defeat of evil, but that

defeat did not eradicate it and it is still able to manifest itself in the world. God's providence, which contains this evil is in effect another term for continuous creation. Thus in the unmasking of Leviathan in Chapter 41 the emphasis is on the world of creation. It is the fact that Leviathan is a creature which gurantees God's ultimate victory (to be looked at in the discussion of Isaiah 27).

Further the word יָד is important. God's hand has been mentioned in a number of significant contexts throughout the book. In 19:21 Job exclaims: "Have pity on me, my friends have pity, for the hand of God has struck me"; and in 23:2: "His hand is heavy on me". Now the fact that Job here is able to see that hand smiting Leviathan is one of his leaps of faith. This is a basis on which God can build when He finally reveals to Job who his adversary is.

Finally the word שַׁד itself draws clear attention to the cosmic nature of Job's sufferings. As in Genesis 3 the word is more remarkable for its powerful connotations than for precise definition. This is probably deliberate, for a precise picture can only be given by Yahweh Himself. Job can suspect and suggest, but only Yahweh can 'rouse' and expose. The references to Rahab and Sea will be discussed in later chapters, but it is clear that this is a particularly rich and definite allusion to the chaos battle. The chapter ends with Job's awed reference to the majesty and mystery of God's

ways. This is to be Yahweh's own starting point in the rhetorical questions in Chapters 38 and 39 and is to be a rebuke to the conceit of the Friends.

A word is necessary on Chapter 27 before looking at a further possible reference to Leviathan in Chapter 28. Job has asserted the awesome power of God and now he turns to His justice. He is not so much denying that justice as castigating the glib orthodoxy which speaks of it as something self-evident. The use of the oath formula in v2: "As surely as God lives, who has denied me justice, the Almighty who has made me taste bitterness of soul", is virtually a challenge to God to explain His ways (דְּרָכָיו : 26:14) which indeed He is shortly to do. The power of God is not doubted, rather it compounds the mystery, indeed it 'is' the mystery. What is the relationship between God's power and His justice, and what part is played in the universe by those other sinister powers?

Chapter 28 is altogether a calmer and more measured poem which brings together many of the earlier motifs (including, of course, references to the netherworld). Some scholars see this chapter as spoken by a chorus and this view is certainly tenable. This will be discussed later in the chapter on creation imagery in the context of the whole imagery of Chapters 26-31. For this part of the study the important point is that there may be a further allusion to the world of Leviathan in v8. The chapter has a profound concern with

creation because תְּכוּנָה is the governing principle which holds the universe together (cp. 26:12 where a similar word מְחוֹלֵל is used of the smiting of Rahab). The poet here is showing that God alone controls the universe, but unlike the Friends, he gives due weight to other powers lurking in the cosmos, such as Abaddon and Mot (v22). There is also in 8a a reference to בְּנֵי־שָׁחַץ which also occurs in 41:26 where Leviathan is described as their king. There may be a deliberate ambiguity between the zoological and mythological. The bird of prey and falcon may then perform the same function as in Chapter 39 where they provide a bridge to the world of Behemoth and Leviathan.

Also significant is the word שַׁחַל (8b). Mowinckel[32] in a long and interesting article argues that its usual meaning of 'lion' is inappropriate here as what is alluded to are narrow crevices passable only by serpent-like creatures. He further compares this to the Norse myth of Odin changing himself into a serpent and argues that "the bene sahas belong not so much to zoology as to mythology" (p97); and further "here the poet must have known what שַׁחַל originally meant (p103). Mowinckel suggests the tanslation 'lizard' here and in Psalm 91:13 (Norwegian ögle). Semitic languages have words which can mean 'lion' in one dialect and 'serpent' in another. Mowinckel cites as examples the Mesopotamian musrussu on the Ishtar Gate in Babylon, the serpent griffin of Marduk's temple

at Nippur and the figures on Gudea's vase from Lagash. Thus the word may have been deliberately chosen to indicate the mythic al serpent dragon, one of the many manifestations of Leviathan.

Now this possible allusion to Levathian may be confirmed by the phrase in 11- גְּאוֹנִים יִשְׁבֹּר - (with which we may compare בְּבִכְיֵי־נָהָר in 38:6) which probably alludes to El'sabode at "the confluence of the rivers" (mbk nhrm). This is also the meeting place of the heavenly court where the "sons of pride" cannot come. Nor indeed has the serpent penetrated there in the sense of fully understanding it, and this accords well with the picture of Satan's ambiguous relationship to that court. Indeed this whole chapter in more restrained and less flamboyant language is reemphasizing the transcendence of God over creatures human and supernatural as well as the more overtly mythological language of Chapter 26. Once again there may be the characteristic ambivalence of the poet. Job, in the speeches definitely assigned to him, probes more deeply than does this chapter into the problem of evil and Yahweh in His speeches draws out more, yet this chapter may be the chorus or bystander speaking more truly than he knows.

I want briefly now to notice one or two other significant allusions in Chapters 29-31 to the world of Leviathan in this final testimony of Job. In Chapters 30:11ff the images of

violence and especially of siege return with great force. Interestingly in 30:21 occurs the word אַכְזָר - 'fierce, cruel', here used of God but to be used in the crucial passage about the rousing of Leviathan (41:2). Also in that verse Job again sees the hand of God turned against him. Worse still, the Rider on the wind, who is usually the Deliverer of His people (Psalm 18:11) is using his power to destroy him (vv 22-23). In Chapter 31, Job's great cry of innocence is one of the signs that the end of the book is approaching, for this is the kind of thing that God has said of him in Chapters 1 and 2. Indeed the summoning of God in v35 - "let the Almighty answer me" is what God responds to in Chapter 38.

e. The Elihu Speech:

So far, throughout the book there has been a skilful build-up of the 'mythical' dimension, with powerful echoes of the Canaanite stories. It is not my purpose at this point to discuss the authenticity of Elihu's speech but to find if there are further evidences of this developing imagery and theology.[33] However, towards the end of Chapter 36 Elihu's banalities give way to a fine and powerful poem on the greatness of God in nature which recalls Chapters 9 and 26 and looks forward to Chapter 38.

In 36:22ff Elihu extolls the greatness and unsearchableness of God and uses as an illustration of this the coming of a storm, an integral theme in theophany passages.

God's approach is described in 36:33 as רֵעֽוֹ or 'roaring', and in 37:2-3 as thunder and lightning. This recalls other theophany passages, notably Psalms 18 and 29. These passages invariably refer to a coming of God and an unusually powerful manifestation of his presence. Elihu, of course, is simply using theophanic language to back up his argument, but without knowing it he is at the same time almost announcing the coming of God at last when Job and the audiences had all but despaired.

Evidence is again to be found of a similar emphasis in Canaanite story; C.M.L. 4. Col.vii. ll.30ff states: "He uttered his holy voice and the earth did quake", which refers to Baal thundering from Zaphon. The context is the challenge which Baal is about to issue to Mot and thus again the motif of cosmic conflict is underlined. The storm is the visible manifestation of the mighty convulsions in the spiritual realm whose inner meaning is to be unfolded in Chapters 40-41. Probably as Elihu speaks, the storm of 38:1 out of which Yahweh's voice is to be heard is already breaking around them.

The precise significance of this theophany language needs to be examined. Pope, as so often, makes a telling observation. He argues that "it is possible that incongruous features of El and Baal are mixed in Yahweh who absorbed elements of both"[34] This implies a random and fortuitous mixing of traditions without any clear view on the poet's part what

he was doing. The argument here is that on the contrary the poet is deliberately blending traditions for his own purpose. In Canaanite story El and Baal perform diverse functions. As already noted in the discussion of Mot, El is by no means a 'deus otiosus', nor can Mot, Yam or anyone else bypass his court or flout his will. Nevertheless it is Baal and not he who is active in smiting the primaeval gods of sea and death and in defending the honour of the Divine court. Later it will be demonstrated how this same motif is used to powerful effect in the 'witness' passages in Job with their legal imagery. Indeed the Job poet employs to great dramatic effect this insight from Canaanite poetry. The monster powers such as Yam and Mot do not themselves come to the Divine court but they send emissaries. In the same way, as already noted, Satan is both of the Council and separate from it. Yahweh combines in Himself, the 'otherness' of El and the 'involvement' of Baal. He is not only El, the head of the divine Council, but Baal the Thunderer and smiter of the Dragon.[35]

This is especially clearly seen in 37:22:

מִצָּפוֹן זָהָב יֵאָתֶה עַל־אֱלוֹהַּ נוֹרָא הוֹד

The older commentators tended to take this phrase in a meteorological sense. Thus Driver says "the allusion may be to the Aurora Borealis, the streaming rays of which, mysteriously blazing forth in the northern heavens, may well have been supposed to be an effulgence from the presence of

God Himself"[36] This view is similar to that of Dhorme - "describes the state of the sky when the golden rays of the sun border the clouds which are being dispersed by the wind".[37] Pope, on the other hand, argues that it refers to Baal's palace on Zaphon . "A major motif in the Baal cycle of myths is the building of a splendiferous palace of gold, silver and lapis lazuli on the height of Mt.Zaphon. The rendering 'golden splendour' may be appropriate as suggesting the glow of the lightning which comes from the mythical golden palace of the storm-god on Mt.Zaphon"[38] Once again we are not forced to choose between two incompatible ideas. Rather this is a continuation of theophany language and a direct transition to the appearance of God Himself. When Elihu speaks of Shaddai coming from Zaphon a ripple of excitement must have run through the original audience. It is not that the poet has carelessly conflated ~~the~~ El's Mount of Lel and Baal's Zaphon. Rather by seeing them as one, he is showing that Yahweh is both the Lord of the Council and the warrior God. Moreover, the cosmic imagery powerfully reminds us that this is the God of heaven and earth whose glory is seen in creation. Thus again the twin notions of creation and the smiting of the monster come together.

There are a number of other passages, both Canaanite and Hebrew which have a bearing on this. In C.M.L. 3C. 11.19ff occur the hauntingly beautiful lines about Baal

'understanding' or even 'creating' lightning (if ʾabn comes from the root bny). With this we may compare 36:30 - "he scatters lightning about Him", and 38:35 - "Do you set lightning bolts on their way?" Both passages see the possession and deployment of lightning as a perogative of God. Now the Ugaritic line occurs in a passage where (3C 1.11) Baal is descibed as "mightiest of warriors"; an epithet also significantly applied to him in 5. Co.ii. 1.11 in his challenge to Mot when the latter sneeringly dismissed his dispatching of Leviathan. The power of the warrior god is thus closely linked to, indeed manifested by, these elemental powers of nature.

The psalms likewise contain a number of striking examples. Psalm 93 celebrates Yahweh's cosmic and everlasting kingship which has subdued Yam and Nahar - "mightier than the thunder of the great waters". Then comes the apparently irrelevant: "holiness adorns your house for endless days". But surely the point is that the establishing of the holiness of Yahweh's house, which is the holiness and incomparability of Yahweh Himself is confirmed by His victory. Similarly Psalm 29:9 reads "in His temple, all cry 'Glory'". Also, the Zion psalms such as 46 and 48 are in the last analysis not about Zion, but about God. The 'house' is not simply the earthly temple but the whole universe. A similar emphasis can be found in the 'song of the sea'; Exodus 15:7 sees an integral part of the victory is "the place, o Lord, you made for your dwelling, the sanctuary, o Lord, your hands established".

Another important Canaanite passage is the one already referred to in 3D of the crushing of the monsters. The context

is the long poem desribing the construction of Baal's palace which is the symbol of his accession to the kingship. The parallel of creation and kingship and the smiting of the monster is most impressive. The Job poet is using in his own way motifs and images which were part of the currency of thought and imagination of the Ancient Near East. Thus as we near the climax of the book the implicit theology of the link between the nature of evil and creation itself is made explicit. God's coming from Zaphon, in terms reminiscent of the language of Psalm 18 and Habbakuk 3, demonstrates His kingship.

None of this means that God's speeches are in any sense unecessary. No one in the book so far has fully appreciated the significance of these images and motifs nor their part in the total picture of creation. Elihu uses the language of liturgy, but like many another manipulates it for his own purposes. His main concern is to put Job in his place and his contribution is ignored by God. Nevertheless, in this fine psalm-like passage, he speaks wiser than he realises and his evocation of the grandeur of God sets the scene for the final act.

Notes:

for Chapter 4:

1 Dhorme. Pp.625-644; Gordis especially in "Special note 37 - Behemoth and Leviathan - Their Identity". Pp.569-72.

2 Andersen. Pp.288-91.

3 Pope. Pp.320-46; Habel. Pp.557-574.

4 "On Evil in the Book of Job". Pp.404-405.

5 Next to Canaanite, it is probably Egyptian mythology which is most important as the background to Job. At various points in this study I suggest possible connections.

6 Clines. P.21.

7 Fishbane, Michael: "Jeremiah IV:23-26 and Job III:3-13: A Recovered use of the Creation Pattern" in V.T.21 (1971) Pp.151-167.

8 Clines. P.104.

9 Gunkel, H. Schöpfung and Chaos in Urzeit und Endzeit (Gottingen 1895). P.59. Gunkel's translation of v8 reads "Die das Meer bezaubert halten, mogen sie verfluchen, Die macht haben, Leviathan zu erwecken".

10 Dahood, M: Northwest Semitic Texts - Pp.24-25.

11 Dhorme. Pp.29-30.

12 Driver/Gray. Pp.10-11.

13 There is an interesting parallel and indeed the use of the actual word in Pope's Dunciad.

> "She comes! the cloud - compelling power behold!
> With night primaeval and with chaos old.
> Lo! the great Anarch's ancient reign restored,
> Light dies before her uncreating word".

The Poems of Alexander Pope: A one-volume edition of the Twickenham Text: Ed. John Butt. Methuen 1963. Pp.424-5.

14 This effectively links the cosmic and human and shows the battle to be one of crucial significance for human life. We may compare the situation in Shakespeare's Macbeth where the witches are both elemental powers and also at work in Macbeth's consciousness and experience.

15 Day. Pp.44.ff.

16 Gibson: C.M.L. P.81.

17 Dijstrka, M. "Once again: The Closing lines of the Baal Cycle" in U.F. 1986. Band 17. Pp.147-152.

18 Avishur, Y. "The Ghost - Expelling Incantations from Ugarit". in U.F. 1981. Band 13. Pp.13-25.

19 Tsumura, D.T.; P.49.

20 The nuances of מִשְׁמָר will be examined in the chapter on sea imagery.

21 Habel. P.121

22 Clines, however, makes the interesting point that it may be the sleep of other men and cites Byron - "Deep sleep came down on every eye save mine". This is a fascinating suggestion and may, if correct, be another indication that this vision is not all it seems. P.129.

23 The comparative מִן in מֵאֱלוֹהַּ can be i. the straight comparative - "more in the right with God". ii. Not such a common meaning, but found occasionally "from the standpoint of, with regard to, before". Neither meaning alters the basic sense of the argument, nor invalidates the view suggested here. Either would be unexceptionally orthodox but for that reason would not require a special revelation.

24 It is reminiscent of Horatio's words to Hamlet in Act 1 Scene 1 when Hamlet is at first disposed to conceal the ghost's revelation. "There needs no ghost, my lord, come from the grave to tell us this".

25 Michel goes further and sees phd as 'Dread' - an epithet of Mot on the basis of Dahood's identification of the personal name li-pá-ad - "Dread is powerful" in the Ebla tablets and further argues that we have here a composite Divine name - paḥ ad urĕʿădāh - 'Dread and Terror', like the Ugaritic ktr whss. Michel, I think, may be overstating the case. I would prefer there to be a suggestiveness, a nuance, under the surface of the text, like the reference to Resheph already discussed. This, I think, is truer to the poet's technique: much is being hinted at obliquely but until Yahweh makes His final revelation it remains at the level of suggestion.

26 It is interesting that the similar passages about the umpire in 9:33 and the witness in 16:19 also follows very violent descriptions of God/Satan. There is also in 9:24 the significant 'if it is not he, then who is it?' The real God breaks through and Job catches a sight of him just when the

false God is at his fiercest. Gibson in his commentary develops this idea of the two Gods - see eg. Pp.86-88 and P.140.

27 Habel. P.366. His argument on the length of the speeches is unconvincing and touched on later in this study. Moreover his argument that it responds to specific elements in Job's speech in Chapter 23, could just as easily be a reason for maintaining that here Job is developing his ideas further. Dhorme also transposes the order of some of the verses and attaches 26:1-4 to Chapter 27.

28 Andersen. P.214.

29 Rabin, Chaim : "Bariaḥ" in J.T.S. 47 (1946) Pp.38-41.

30 Habel. P.365.

31 Michel makes a fair amount of use of the Ebla texts in his commentary. At the time of writing his later volumes which will contain more detailed linguistic conclusions have not yet appeared. However, Ebla studies are still too tentative to be of real help in elucidating difficult passages in the Old Testament.

32 Mowinckel, S. - "נָחָשׁ" in Hebrew and Semitic studies presented to G.R. Driver Ed. D. Winton Thomas and W.D. McHardy. Oxford 1963.

33 If the view advanced here is accepted at least the latter part of Chapter 36 and Chapter 37 are likely to be genuine for they show evidence of substantial poetic power. The allusions earlier noted in Chapter 33 to the imagery of death may give further support to the integral nature of the speech.

34 Pope. P.275.

35 A study of the 'Baal' and 'El' language about Yahweh on theological and not simply philological lines, especially in the Psalter would be a useful enterprise. The two types of language may be used to highlight two aspects of God's Providence; His overaching control and his active battle with evil.

36 Driver/Gray. P.323.

37 Dhorme. P.572.

38 Pope. P.287.

Chapter 5:

Drawing out Leviathan:

The argument so far is that if the basic premises of the previous discussion are accepted, when Leviathan appears he is no newcomer, nor is he simply an inflated picture of the crocodile. Rather, along with Behemoth, he is the embodiement of cosmic evil itself, that power ceaselessly opposed to God and His purposes. In the examination of the Behemoth passage it was argued that 'the beast', linguistically, contextually and theologically is to be identified with Mot, god of Death. We must now examine the major Leviathan passage and see if the various hints and images of the monster and his identity with Satan are fused together and given definitive expression. Interestingly, these two powers, Satan and Death are brought together in Hebrews 2:14 speaking of Christ's victory: "that by death He might destroy him who holds the power of death - that is the devil", thus showing the continuing association of these powers.

a. The Major Leviathan Passage (40:25-41:26):

The context of the passage is the whole book and the gradually accumulating evidence of the sinister powers and presences already described. More immediately it is that of Yahweh's speeches, especially the Behemoth passage (40:15-24).

The views of Gordis who presents the most detailed and powerful recent exposition of the naturalistic view have already been examined. Without repeating what was said there, one further point can be made. The gradual build-up of the imagery to the Behemoth passage is now parallelled by the further development, including Behemoth, to the more sinister power behind Death, the Satan/Leviathan figure who is thus unmasked as the climax of the imagery and theology of the book.

A word on the structure of the passage would be useful. It falls quite easily into four sections which are interconnected but each one of which has a distinct emphasis:

1.	The Challenge:	40: 25-32	(E.41:1-8)
2.	The Counter-Challenge:	41: 1-4	(E.41:9-12)
3.	Description of the Monster:	41: 5-21	(E.41:13-29)
4.	His Habitat:	41: 22-26	(E:41:31-34)

These headings are used for convenience and do not in any way suggest support for a naturalistic interpretation of Leviathan. A further comment will be made on structure and then a translation and exegesis of each section will be presented.

<u>The Challenge (40:25-32)</u> with its rhetorical questions is important not only in the structure of the speech, but in the book as a whole. Many times (e.g. in 9: 12, 32; 10:3; 24:4) Job has demanded to speak with God, to question Him and

to argue his case. However, when God does appear it is He who asks the questions and makes the demands. The function of the questions is to outline the fundamental difference between Leviathan and normal human society and activities. That these questions refer to the capture and subjugation of Leviathan rather than killing is not surprising; the monster, defeated at creation is still at large and still needs to be fought. The `battle' of v32 may be naturalistic, but it may refer to the chaos battle, and as such forms a useful transition to part two.

The Counter-Challenge (41:1-4) I have so described, because I intend to argue that in this section the voice of Leviathan himself breaks into the discourse. But even if that view is not accepted it is difficult to see how, even in the language of hyperbole, the crocodile is too fierce to be conquered or that no-one can stand before him. Rather, these verses with their echoes of earlier passages in the book as well as of Canaanite stories show we are now confronting the monster.

The Description of the monster (41:5-21): intensifies this atmosphere. The fact that it begins with a series of rhetorical questions like those of 40:25-32 may be one of the literary indicators that we are returning to the words of Yahweh Himself. The language here is full of hyperbole and this, as already noted, is one of the poet's common ways of

speaking of the supernatural. Doubtless there are elements here of the crocodile and the whale, but that is not because Leviathan is either of these creatures. Rather, they in their savagery, are manifestations in the natural world of that dark power which shadows all life in the universe until the last judgement. Verses 5-9 speak of Leviathan's armour. This reminds us of the imagery of siege and attack so often used earlier in the book and attributed by Job to a vengeful God. Verses 10ff are more overtly 'mythological' as fire, lightning and a shuddering creeps through the whole creation at his presence. In vv18ff the futility of human weapons against him is emphasised. All this builds up a picture of an adversary greater and more potent than the most fearsome animal.

The creature's habitat (41:22-26): is identified with the primaeval deep and the monster himself as king of the 'sons of pride', a phrase already noted in comments on Chapter 28. Thus all the associations of the deep and the netherworld are gathered and linked directly with Leviathan in such a way as to be the culmination of the book's imagery.

I turn now to translation and exegesis of the passage using the four divisions suggested above.

40:25-32:

25. Can you draw out Leviathan with a fishhook or press his tongue down with a cord?
26. Can you put a rope through his nose or pierce his jaw

with a hook?

27. Will he beg endlessly for favours from you or speak to you with gentle words?

28. Will he make a covenant with you to take him as your lifelong servant?

29. Will you play with him as if he were a bird or will you put him on a leash for your little girls?

30. Will traders bargain over him, dividing him up among the merchants?

31. Can you fill his hide with harpoons, or his head with fishing spears?

32. If you lay a hand on him, you will remember the battle, and you will not do it again.

There are minor points of difficulty in the translation of this passage[1], but none of these significantly alter its basic thrust. The first two verses speak of the impossibility of capturing Leviathan. The `fishhook' presumably refers to the totally inadequate criteria which Job had used to try to understand the mystery at the heart of creation. This is given solidity and definition by being compared to drawing in a monster as if it were a small fish. Moreover, the sinister powers which had plagued Job are given by implication a reality, they are not figments of his imagination. The natural imagery does not imply that Leviathan is a natural

creature so much as showing the palpable nature of the evil he embodies. Moreover the physical blends almost imperceptibly into the theological and the literary in vv23ff with the picture of the monster refusing to beg for mercy or speak in honeyed tones. This is reinforced in v28 with its use of בְּרִית with its inevitable reminder of God's covenant. The `slave for a lifetime' recalls Exodus 21:5-6 and Deuteronomy 15:17 where it is one of the covenant provisions. However, it also recalls C.M.L. 5. Colii. 1.12 where Baal speaks of being Mot's slave forever - ᶜbdk. ʾan.wdᶜlmk. Baal is being ironic and jeering at the thought that Mot could hold him captive and a similar irony is evident here. The irony continues in vv29 and 30 with their domestic and commercial images forming an immediately incongruous picture with grim humour and uneasy laughter. These are, of course, the very aspects of Job's life which had been invaded and disrupted and this is yet another of the many links which bind the book together.

It is in vv31-32 that we have resonances which take us out of the world of humour and irony and into that of cosmic conflict. Commenting on v31, Habel[2] refers to the battle of Horus with Seth during which the god flings his weapon at Seth who had assumed the form of a hippopotamus. In the comments on Behemoth another possible allusion was noted to that contest which is an important motif in Egyptian mythology.

It was further noted that the battle of Horus and Seth is not a `one-off' occasion but a continual struggle, which would be most appropriate here. If this echo of Egyptian myth is to be discerned here and in the Behemoth passage, the probability increases that there is a reference to the cosmic battle in כִּי־לַחֲמָה (v32) and that this is not simply a reference to the dangers of a crocodile hunt. That battle has been alluded to in Chapter 26 where Job did perceive something of its reality and now God is beginning to put that into perspective. After all it is the hand of God, not of Job, which struck the `twisting serpent'. This would also provide a smoother transition to the counter-challenge in 41:1-4.

41:1-4

1. Look now,[1] there is no hope of your subduing[2] him; even the mere sight of him is overwhelming.[3]
2. `No-one is so fierce as to arouse me, and who is there who can stand and face me?[4]
3. If anyone tries to outface me I will pay him back; everything under the heavens is mine.
4. I will silence his boasting[5] and his mighty words and his fine arguments.[6]

Notes:

1. הֵן I have paraphrased in the same way as הִנֵּה in the Behemoth passage because the emphasis on seeing suggests that just as Behemoth was unmasked, so now the more

fearsome Leviathan is to be.

2. Here I have attempted to indicate both the M.T. reading תֹּוחַלְתּוֹ - `of him' and the reading תֹּוחַלְתְּךָ - `of you' of some mss.

3. Lit. `even at the sight of him one(he) is hurled headlong'.

4. Reading M.T. לַפַּחַד .

5. Rather than `limbs, parts', and reading Qere לְוָיָו instead of Ketiv לֹא .

6. Possibly a deliberate attack on both God and Job.

This passage is notorious for its obscurity and it is here that irreconcilable differences begin to appear among the commentators. Dhorme, having decided that Leviathan is the crocodile, translates and comments on the text in such a way as to buttress that view. Pope, for his part, underlines those aspects which most clearly impart a mythological character to Leviathan. His comments on these verses form a useful starting point. He argues, "it is apparent that the text has suffered some sabotage intended to obscure gross pagan mythological allusions". The M.T. in 1b reads the preposition אֵלָיו which Pope believes ought to be אֵל and accounts for this by alleging that "the Masoretes would balk at vocalising the text to preserve as allusion to a crude pagan myth".[3] Cheyne[4] read אֵל as אֱלֹהִים and rendered the

phrase "his terror overthrows even a god (or gods)". This is essentially the position favoured by Pope. Now there may once again be a very subtle and compressed allusion here in a manner characteristic of the Job poet. Pope refers to the passage in C.M.L. 2. Col 1. 11.11ff where Yam sends emissaries of fierce aspect to El's court with the challenge to Baal. The gods, Baal excepted, behave in a pusillanimous manner for which they earn his contemptuous rebuke. If the allusion is intended here it is another glance at the fact that Yam and Mot do not appear to be 'members' of the heavenly court but nevertheless have access to it, which is pictorially suggested by their sending messengers (cp. Satan 'also' came). The emphasis is on the fact that Baal was unabashed and this would reinforce the picture of Yam/Leviathan being an awesome and worthy opponent without in any way impugning the power of God. However, the vocalisation of the M.T. makes good sense and the essential meaning would not be altered.

But the real problems cluster around verses 2-4. In my analysis I have included verse 4 in this section as do Habel, Pope and Gibson.[5] In literary terms, verse 5 could indicate with its renewed use of the rhetorical questions that the original speaker i.e. God Himself had resumed. The fundamental question is whether it is theologically and dramatically probable or even feasible that Leviathan should speak here, breaking into Yahweh's own words with statements

which sound exactly like those which God could make without blasphemy, and that God should then simply continue His speech without apparent rebuke or contradiction. This has proved too strong for most modern commentators who change the first person suffixes in 2b לָךְ and 3a מִמְּךָ- and the first person verb in 3c אֶשְׁאָלְךָ: to third person forms, and freely emend or explain away הֲ֭ in 3b.

However, even among those who follow the M.T. there is some doubt about who speaks and of whom he is speaking. Westermann[6] indeed sees this little speech as the culmination of what God has to say and dismisses the rest as "mere description", and categorises it (along with some other parts of the book) as "passages (which) betray the tendency, visible at several places, of passing over from praise of the creator to description of what has been created". I shall argue later that this view is not sustainable, but if we accept that these verses are the words of God Himself the argument of Westermann becomes more difficult to refute.

I want to suggest three reasons for regarding it as appropriate that these lines are the words of Leviathan. The first is dramatic. If Leviathan is Satan, as already suggested, he has already spoken this way in the Prologue. Behind the simple-seeming story there are complex cross-currents. Satan, in one sense, attacks Job and suggests further torments on his own initiative. Yet God is allowing,

indeed almost goading Satan into taking action. No more effective way could be imagined of simultaneously depicting both God's unassailable Providence and Satan's fearsome power. Nor could a more vivid way be imagined of showing to Job both the power and daring of this titanic adversary and the realisation Job expresses to God that "no plan of yours can be thwarted". Thus the Prologue and the Epilogue are again closely knit to the poetic dialogue.

The second reason is the exegetical suitability of the intervention of Leviathan here as the culmination of many of the earlier hints and suggestions in the book. I have already emphasized the cumulative power of the evidence of the text in building up the portrait of Behemoth. At first in the dialogue the figures of evil are shadowy (e.g. the oblique reference to Resheph), but they begin to be delineated more clearly as the book continues. Mot, 'the king of terrors' appear in 18:14 and Rahab and the chaos battle in Chapter 26. Thus, if we perceive how these figures are crystallised in Behemoth the figure of Death and in Leviathan or Satan, the vivid description here is seen as the natural summing-up of these earlier passages.

Indeed this leads to my third argument which is the theological suitability of these lines belonging to Leviathan. This is nothing less than the unveiling of Job's titanic adversary and the solution to the problem posed in 9;24 - "If

it is not he, then who is it?" The implication is that it has to be someone whose godlike powers and pretensions are so real and convincing as to be all but indistinguishable from God himself, someone who can subtly wear the form and imitate the style of the Almighty and whose voice "can thunder like His". I have already argued that he has done so through Eliphaz' vision with its brilliant parody of Divine revelation. He has sent dreams and visions (7:14), also normally the prerogative of God. He has all but succeeded with Job, but not quite, because Job in his agony can still perceive the possibility of someone defending him in the heavenly court (see the 'witness' passages to be discussed later). Thus his speaking here brilliantly shows his power and yet it is these very godlike pretensions which allow Job to see the answer to the question of 9:24.

Also in context a very close link is created with the Behemoth passage and indeed with Yahweh's First Speech. Chapter 40:7-14 is particularly concerned with the Divine power and its relation to evil and challenging Job whether he has the power to confine the proud and wicked in Sheol. Job's sorrows are thus placed in their widest cosmic setting which is an indication that Behemoth and Leviathan who are about to be introduced are the representation, indeed the embodiment of that evil. Moreover, the use of legal terminology suggests that only in the heavenly court and only by that court can the

solution be found. What Yahweh is doing is revealing to Job the innermost secrets of Creation and Providence. Just as Job cannot bind the stars, create the frost or cause the hawk to fly, so he cannot curb Behemoth and Leviathan. Nevertheless, God can, and indeed as often noted, especially in Chapters 9 and 26 and in a different way in Chapter 28, creation and providence or in other words nature and history, are fundamentally one and under the control of God. The original smiting, clearly referred to in 7:12, 9:8 and 26:12-13 is the guarantee of His continuing Providence in spite of the dark mystery which so often surrounds it. All this stated in propositions would sound trite or even contradictory. That is why imagery and poetry are used to convey to us something of this reality and why Canaanite myth proves so potent a medium for presenting it.

With this in mind I want now to examine the details of the 'counter-challenge'. In 2a I have adopted the reading אֶעֱרֹךְ for which there is manuscript evidence and which accords with the other first person forms of the M.T. Now this is the verb used in 3:8 of the rousing of Leviathan and Job's curse on the day of his birth. Thus the beginning and the end of the poetic dialogue are tied together as the rousing of Leviathan is the very act which has in fact set in motion this whole tragic drama. It may also contain a reference to 40:32 - "lay your hand upon him"; Job is not

'fierce' enough to do that. There may also be another connection with the Prologue. If the verb is translated 'summon' which is a legitimate nuance of meaning, Leviathan could be referring to the fact that he turns up of his own volition to the heavenly court and not in response to a summons. Of course the overarching Providence of God can accommodate this; indeed He has anticipated and willed this for the vindication of Job. Leviathan is saying in effect that Job can no more summon him than he can bind the wicked in Sheol.

Moreover his use of the words לְפָנָיו יִתְיַצָּב so often used of standing in the presence of God underlines his godlike pretensions and reveals his sense of godlike attributes. Satan in 2:7 had gone out from before the presence of the Lord, carrying about as it were his rival presence and filling Job with a nameless dread. Just as Eliphaz' vision fills the latter with dread and terror at his presence, so now he is trying at this late stage to fill Job with abject terror.

This theme continues in v3 with the use of the Hiphil of קָדַם in the sense of 'confront' with its suggestion of the fearlessness of Leviathan (see v25); and this continues with the threat of vengeance - הֲשִׁלַּמְתִּי - "I will requite". There may be a deeper significance here. There is one who has dared to 'confront' him; God Himself who smote him in the primaeval battle has in a very real sense 'confronted' him again with

his servant Job and challenged him to try again; now once more payment has been made in full with terrible cost in suffering to Job. Thus Leviathan's boasts, for all their fearsomeness, ring rather hollow. This is especially revealed in the next phrase - "everything under the heavens belongs to me". Gibson, in the paper already cited, draws a comparison with the temptations of Jesus by the devil in the wilderness: "All these (i.e. the kingdoms of the world) I will give to you if you fall down and worship me" (Matthew 4:8-9) yet the phrase "under the heavens" (cp Q oheleth's "under the sun") is also a statement of limitation and a reminder of what was made explicit in the Prologue that Satan (like Sea in 38:8-11) can operate only within the limits God lays down.

Yet these limits are wide and the power given to Leviathan is enormous. This is the background to the obscure verse 4. Once again it is useful to begin with Pope's fascinating conjecture.[7] He discerns here a further allusion to the battle of Baal and Yam. He argues that בַּדָּיו does not mean 'limbs' as in 18:13 but 'boasting' and cites Isaiah 16:6 where it refers to the overweening pride of Moab and 44:25 where it refers to false prophets and where the nuance of 'incantation' is present. He further points out that in Ugaritic the root means 'sing' or 'song'. That in itself is quite unexceptional and I have followed him thus far. More conjectural is his highly original treatment of the puzzling

חיין. He argues: "I suggest that the troublesome word hyn represents an accidental corruption of a name or epithet of the god Koshar who is sometimes named hyn in the Ugaritic myths. The vocalisation of his name is uncertain, but Ugaritic orthographic practice favours hayyān or hayyin. Scribal confusion of h and ḥ is not surprising since the two letters are sometimes difficult to distinguish."[8] His further contention that the clubs with which Baal felled Yam "were rendered effective by incantations pronounced by Koshar" is dubious. Moreover, if these lines are spoken by Leviathan it is hardly likely that he would include a laudatory reference to the story of the defeat of this ally Prince Sea. Also, Gibson points[9] out that Hyn is a Hurrian word, a form of the Mesopotamian goddess Ea, goddess of wisdom and patron of craftsmen and would have been vocalised E-y^{a}-an. Thus Pope is inviting us to swim through seas of conjecture.

The translation suggested here takes 'boasting' as the meaning. The boasting is in fact that of Job which Leviathan is threatening to silence. Also by implication (and I shall suggest that the second half of the verse confirms this). Leviathan is threatening to silence God Himself for 'boasting' of the integrity of His servant Job.

The דִּבְרֵי־גְבוּרוֹת - 'the mighty words' to be a two-edged attack on both Job and God. Job in 40:7 has been challenged by God to be כְּגִבֶּר and here Leviathan is sneeringly

dismissing any such claim. But there is also probably a veiled attack on God Himself, for the גְּבוּרוֹת of God are archetypically shown in Creation itself which is both the ground and the paradigm of all subsequent 'mighty acts'. Leviathan is in effect challenging God to continue the battle and to demonstrate His power further (which is in fact what God is to do).

חֵן is associated with חֵן - 'grace, favour' by Brown, Driver and Briggs but without much conviction, and they say (quite correctly!) that is not very appropriate in a description of the crocodile. I have already noted Pope's bold attempt to untie the Gordian knot. Tur-Sinai[10] argues that "the words of strength must refer to the boastful provocative speech of a fighter before battle like that of Goliath (1 Samuel XVII:10): "I defy the armies of Israel this day, give me a man that we may fight together", and חֵן with the change of ח to ה as frequently in this book (see XXI, 27; XXVIII, 11; XL, 13) and elsewhere וּתְהִנָּו לְעָלֹת - 'you were so bold to go up' (Deut I:41) may be connected with Arabic hayyin - 'light, lightheartedly contemptuous' - thus 'his forceful and audacious speech'". N.I.V's 'graceful form' is line with most of the translations, but clearly inappropriate in the mouth of Leviathan. However, 'graceful', can be the meaning here if used in an ironical sense - 'his fine arguments'.

The meaning must be related to the nuances of the word

עֲרָכוֹ. The word occurs in a fragmentary and difficult Ugaritic text - Ugaritica v No. 1 Rev. 1.4. in what appears to be an incantation for the cure of an illness. It is doubtful if much can be made of the word ᶜrk, and it is better to look for a suitable nuance of עֵרֶךְ in Hebrew - 'order', 'row', but also 'valuation', 'estimate'. The verb in the sense 'to arrange' is sometimes used of words - e.g. 32:14 - "Job has not marshalled his words against me"; again in 33:5; in Isaiah 44:7 - "Let him declare and lay it out before me". Also in Job 13:18 : "I have prepared my case"- עָרַכְתִּי מִשְׁפָּט is presented in the context of God frightening Job with His terrors - another example of savage irony. A further relevant use of a nominal form occurs in Proverb 16:1 -מַעַרְכֵי-לֵב - the 'plans of his heart'. At this point Leviathan's hubris reaches its height; he is taking upon himself the godlike rôle of dismissing Job's 'fine arguments'. He is claiming, in fact, that he has won the argument with God about Job.

I offer this translation and interpretation as a reasonable treatment of the evidence. It requires only one minor alteration to the M.T. (i.e. יְעָרְכֵנוּ for יְעָרְכֶנּוּ in 2a) and for the rest takes the text as it stands and tries to make sense of it. It accords well with the general literary and theological thrust of the book and it most effectively dramatises the nature of the conflict between God and Leviathan. It will further be argued that this makes the rest

of the speech more coherent and not the secondary addition posited by Westermann.

41:5-21

5. Who can strip off his outer clothing or burst through his coat of double mail?[1]
6. Who can burst open the doors of his mouth as Terror[2] surrounds his teeth?
7. His back[3] is like a row of shields, closely joined by a seal.
8. Each is so firmly linked to the other that not a breath can pass between them.
9. They adhere to one another, they are interlocked and cannot be separated.
10. His sneezings flash as light, his eyelids are like the rays of Shachar.[4]
11. Firebrands pour from his mouth, sparks of fire shoot out.
12. From his nostrils smoke billows[5] as if from a boiling pot over a reed fire.
13. His breath sets coals ablaze and flames burst from his mouth.
14. Strength lodges in his neck; Dismay[7] leaps before his presence.
15. The folds of his flesh are close-knit so that it is firm and immovable.
16. His breast is as hard as a rock, as hard as a lower

millstone.

17. When he rouses himself[8] the gods cringe in fear, they retreat before his billowing power.[9]

18. If a sword touches him it has no effect, nor does spear or dart or javelin.

19. He treats iron like straw and bronze like rotten wood.

20. Arrows do not make him flee, he turns stones from the sling[10] into chaff.

21. A club seems to him like a piece of straw; he derides the whirring of the javelin.

Notes:

1. Here I have adopted the reading סִרְיֹנוֹ - 'coat of mail' - supported by the LXX : θωρακος αὐτου.
2. Capital letter to suggest an attendant of Leviathan.
3. Reading גַּוֹּה - 'his back' which has some ms support, for the M.T. גַּאֲוָה - pride.
4. 'Shachar' to connote mythological significance.
5. 'billows' to suggest violent movement.
6. 'reed fire' keeps the M.T. reading and suggests reeds as fuel for the fire.
7. Again an attendant of Leviathan.
8. To refer back to the rousing of Leviathan.
9. To bring out the underlying reference to the waves of the sea.
10. Lit. 'are turned for him'

A word is necessary on the way that God now takes up the speech again after the intervention by Leviathan. The rhetorical questions and the third person suffixes are an indication that God Himself has resumed speaking and is continuing his unveiling and unmasking of Leviathan. An obvious question is why does He not answer Leviathan directly? A clue may well be found in a further comparison with the passage already alluded to of the Devil's temptation of Jesus in the wilderness. There Christ does not answer the Tempter directly but underlines by means of Scriptural quotations the real position vis-a-vis Satan and Himself. Thus Yahweh by bringing together a mass of allusions from earlier in the book, effectively answers His own rhetorical questions to Job in the earlier part of the speech. This demonstrates more powerfully than any argument that he is in control and this not only to Job but to Leviathan. This is why Leviathan has nothing further to say; his bluff has been called.

Equally God is answering the questions of Job, crystallised in what is arguably the most significant sentence of the book ie. "If it is not he, then who is it?" It would not have been enough for Yahweh to tell Job that his real tormentor was Satan/Leviathan, for Job in his agony and resentment at God would have found this difficult to believe. However, by allowing Leviathan to speak for himself and thus

expose his godlike pretensions, Job would suddenly recognise the voice which had tormented him for so long, and the identity of the tormentor whom he had imagined to be God Himself.

This question of identity is vital and now Yahweh goes on to give a detailed description which exposes with stunning clarity who Leviathan really is. Job's great agony had been shadowy and nameless terrors, but now Yahweh has named and exposed the real enemy. In the early chapters of Genesis naming is a vital element in creation.[11] Job had already in his references to Rahab and the Dragon and other allusions glimpsed something of this reality, but only Yahweh can place it in a true and full perspective.

One other general point should be made before turning to the details of this section. The language is very similar to and indeed a parody of the style of theophany passages. If Leviathan is to be a worthy adversary of God, then his coming must be eerily like that of God Himself. By using this language of Leviathan God is underlining the godlike nature of His adversary and thus showing to Job why it is that the agony he has been able to cause was so intense. I want now to draw attention to some parallels with two theophany passages: Psalm 18 and Habakkuk 3 and comment on these more fully as occasion arises.

Job:	Psalm 18/Habakkuk 3
41: 11-12 Smoke from nostrils and flame from mouth.	Psalm 18: 8: Almost identical with only minor variations.
41: 14 Dismay going before him.	Habakkuk 3: 5: Pestilence went before Him and Plague behind him.
41: 17 'Mighty' terrified and in retreat	Psalm 18: 7: Earth reeled and rocked.
41: 23/24 Deep stirred up	Hab 3: 6: M o u n t a i n s crumbled.
	Ps 18: 5: Deep laid bare.
	Hab 3: 8: Anger against

This is a most effective way of describing a creature who throughout the book has so successfully imitated God that Job has mistaken him for the Almighty. Job would recall his own references to the monster in Chapter 26 and elsewhere and realise with awe the true nature and identity of the one who had tormented him.

In verses 5-9 the image focused on is that of Leviathan's armour. The atmosphere is that of titanic conflict with which we may compare the war in heaven in Paradise Lost Book 6, where speaking of Satan's shield opposing Michael's sword, Milton writes:

"... opposed the rocky orb, of trifold
adamant, his ample shield, a vast

circumference" (ll 253-255).

Dhorme with his "lining of his cuirass"[12] and Habel with "a double coat of mail"[13] follow the BHS alternative reading which has also been followed in the translation offered here. Luther's "strong mail of craft and power, he weareth in this hour", as Gibson[14] points out, shows how well he understood who this creature was. He is a warrior, as Job had earlier accused God of being (eg. 16:16 - "He rushes on me like a warrior")

This is confirmed by v6 with its picture of the creature's teeth and their attendant terror. This does not suggest that the monster is the crocodile, but draws attention to its ferocious swallowing power and can be compared with the passages already considered on the jaws of Mot. Very significant in this connection is 16:9 where Job complains: "God assails me and tears me in His anger and gnashes His teeth at me". Now Job is being shown whose teeth these really are. The poet is describing a supernatural creature ~~with~~ which nonetheless manifests itself in physical violence and awesome force in the natural world. This parallels Job's very real physical and emotional calamities in the loss of his family, his health and his livelihood as well as his spiritual sufferings. The spiritual side is emphasised by the word אֵימָתוֹ - 'terror', also attributed to God in 9:34 where Job is longing for an arbiter.

of Leviathan's armour emphasise his impenetrability and self-contained nature. The physical nature of this description should not push us into a naturalistic interpretation any more than the physical attributes ascribed to God in earlier passages would.

However, in the next four verses, to prevent any such misunderstandings, 'mythological' elements begin to proliferate with the emphasis now on fire with its rich theophanic associations. The Hiphil of הָלַל - 'to shine' and the phrase וְעַיְנָיו כְּעַפְעַפֵּי־שָׁחַר - "and his eyelids are like the rays of Shachar" remind us of the earlier associations of Shachar with Leviathan in 3:9 and I would suggest also a possible link with the story alluded to in Isaiah 14:25 of Helel ben Shachar and his impious attempt to storm the heights of Zaphon. This will be more fully explored in the context of the sea imagery in Chapter 38. Such an allusion is part of the rich tapestry of imagery by which the poet establishes that Leviathan is no natural creature but the adversary of God and humans. Pope[15] discerns another reference to the Baal/Yam saga here; "In the Ugaritic myth of the conflict between Baal and Prince Sea, the terrible messengers of the sea god intimidate the entire divine assembly, except Baal, by their fiery appearance. Though the text is broken, the fire probably comes from their eyes".[16] In the natural world the red eyes of the crocodile are a

fearsome sight, but that is only a naturalistic illustration for the next lines make it plain that the poet cannot be speaking of the crocodile. I would further suggest that what is happening here is analogous to the allusions to Resheph (indeed כְּרוֹרֵי (v.11) reminds us of the בְּנֵי־רֶשֶׁף of 5:7); that there is a surface meaning I do not deny, but at deeper levels the words have resonances which suggest a supernatural world behind and influencing the 'ordinary' world.

This impression is amplified in vv11-13 by the images of fire; fire is a symbol of deity and especially of God speaking in power. Bildad in 18:15 speaking of the man haunted by 'the king of terrors' observed that 'fire resides in his tent'; and it is the 'fire of God' which in 1:16 devoured Job's servants and sheep. Job would realise now that this adversary of his has all the outward manifestations of God and thus could easily be mistaken for Him. The fire from Leviathan's mouth would also probably remind Job of the bitter words of Eliphaz in 15:30 "He will not escape the darkness; a flame will wither his shoots, and the breath of God's mouth will carry him away". Further the emphasis on mouth and nostrils is reminiscent of a similar reference in the Behemoth passage (40:23-24). Also relevant are the words of Eliphaz in 4:9: "At the breath of God they are destroyed; at the blast of His anger they perish". The word עָשָׁן (smoke) in v12 is also used as a theophany term in Exodus 19

and Isaiah 6:4 and is used of God's anger in Psalm 18. Thus in vivid and palpable imagery the god-like manifestations of Leviathan are delineated.

This is developed in the following versus where, like Yahweh in His theophany, Leviathan has attendants. Verse 14 reads "עָז֣וֹ lodges in his neck". It may not be without significance that ʿz is used of Yam in CML 2 Col iv 1.17 and of Mot and Baal in CML 6 Col vi 11. 18-20. More significantly still, in 12:16 Job sees this as an essential attribute of God as well as his own deficiency in 26:2. Before Leviathan goes דַּאֲבָה ; NIV translates this 'dismay', presumably the dismay Leviathan causes to others. Pope,[17] following FM Cross, sees it as cognate with the Ugaritic dbʾat, and translates it 'violence'. In any case the essential meaning is not altered. The verb דּוּץ appears to mean 'spring, dance' and adds to the impression of ferocious vigour. This picture of a royal procession with attendants is another imitation of the Almighty and may throw some light on the mysterious 'cohorts of Rahab' (9:13).

The next verses speak more particularly of the terror he arouses and of the futility of any weapons used against him. Once again there is a skilful blend of the physical and the supernatural which makes concrete the evil presence which has haunted the book from the beginning. Normal weapons are powerless against this titanic adversary. Characteristically,

there is a skilful introduction of details which point beyond a naturalistic interpretation. The emphasis on the hardness of Leviathan's body in vv15 and 16 indicates that he is no phantom or figment of imagination; Job's experience has been real and tangible.

Verse 17 in particular calls for comment:

מִשָּׁמְעוֹ יָגוּרוּ אֵלִים מִשְּׁבָרִים יִתְחַטָּאוּ׃

That is the M.T. reading, and the first major crux is in 17a. Dhorme,[18] true to his stern purging of all mythological allusions, reads גַּלִּים - 'billows', and in 17b emends מִשְּׁבָרִים - lit 'at the breaking' to מִשִּׁבְרֵי יָם - 'the waves of the sea' and translates the line:

"The billows are afraid of his majesty,
The waves of the sea draw back"

This creates a neat parallelism as well as buttressing his naturalistic interpretation of Leviathan . However, the early versions support the NIV translation 'the mighty', while the Vulgate reads 'angeli'. Pope again refers to the cowering of the gods when Yam's emissaries visit the heavenly court, as well as to the account of the gods cringing in fear at the onset of the deluge in the Gilgamesh epic. He writes "It is not surprising that this raw bit from heathen myth should be found troublesome".[19] The reference to 'raw, heathen myths' probably misses the point. Far from being an embarrassment, this underlines the supernatural nature of the creature and

its identity with God's fearsome adversary. The אֵלִים are probably the same as in Psalm 82, the members of the Divine Assembly which is the counterpart of earthly courts. The fear aroused among the 'sons of God' is an evidence of the titanic conflict raging in the 'heavenly places'. This is vividly illustrated in Daniel 10 where an angel tells Daniel of how Michael had to help him against the שַׂר of Persia. Naturally the אֵלִים are afraid of Leviathan who represents chaos and 'uncreation', for it was they who sang with joy when the foundation of the earth were laid (38:7). מִשְׁבְּרֵי־ים also calls for comment. Gordis[20] translates the word as 'waves' and vocalises it as מִשְׁבַּרְיָם ie. only the Daghesh in בּ being different from the MT. The verbal form יִתְחַפָּאוּ from the root חפא he translates as 'make supplication to', deriving this meaning from its usage in rabbinic literature. BDB suggests the meaning 'beside themselves with fear' for this Hithpael form. The translation suggested above of 'his billowing power' attempts to suggest the allusion to waves. If so, this is yet another example of Leviathan's godlike power; the waves (38:9-11) obey Yahweh alone and their fear of Leviathan is thus most significant.

Verses 18-21 speak of the futility of weapons against Leviathan. However, v18 reminds us that there is one, the Creator Himself, who can lift His sword against Behemoth and thus against Leviathan. Indeed it may be worth recalling

26:13 which states that God's hand and no crude weapon pierced the serpent. Previously, much has been said about God's weapons attacking Job - eg. Zophar's bitter words in 20:24-25: "Though he flees from an iron weapon, a bronze-tipped arrow pierces him. He pulls it out of his back, the gleaming point out of his liver". Here no weapons, whether for close combat like a sword, for distant fighting like an arrow, dart or sling, or for crude violence like a club can prosper against him. Habel points out that "the 'laugh (śḥq) motif' in Yahweh's speeches reaches its culmination point in this passage. In the preceding sequence of defiant creatives the wild ass laughs at the furor of the city (39:7), the ostrich laughs at the horse and its rider (39:18), the horse in turn laughs at fear (39:22) and Leviathan laughs at the shaking of javelins".[21] Yet, while for Job it is no 'laugh', God's intimate knowledge of this creature is so evident that we feel certain this is the climax of the book.

It has been necessary to analyse these images to demonstrate that Leviathan is in fact no newcomer but has been masquerading as God throughout the book. However, it will be useful to make three general literary points to tie together what has been said and to demonstrate that this is no random collection of allusions.

The first point to note is the pervasive use of irony and macabre humour. This tone is established in the opening

rhetorical question of 40:25 which is developed from different angles in vv26-32. The contrast in these verses between the world of Leviathan and the normal world of domestic and commercial affairs is not simply there for dramatic effect. Rather the interplay of these worlds reminds us of the connection of both and the way one affects the other.

The second observation is that there is a subtle blend of images which are both realistic and evocative. Thus the images of fire and lightning recall both natural phenomena and the Old Testament theophany passages (also other ancient near eastern stories of the gods). This again places the creature in both the natural and supernatural worlds.

Thirdly, the images have a cumulative effect which is greater than the sum of their parts. Images of adamantine solidity are balanced with those suggesting blazing fire. This brings together the impression of a monster which is primaeval and impregnable and one which has the untameable, elusive nature of fire.

41: 22-26

22. Underneath him[1] are sharp potsherds; like a threshing sledge he makes his mark on the mire.
23. He makes the deep boil like a cauldron, he makes the sea like a pot of ointment.
24. Behind him he leaves a luminous path, you would imagine

that the deep had a hoary head.

25. On earth there is not his equal, created as he was without fear.

26. He looks down on all the arrogant; he is king over all the Proud Ones.[2]

Notes

1. This brings out the parallelism with 'behind him' (v24).
2. Capital letters to indicate his retinue.

This final part of the Leviathan poem brings together a number of images relating to the monster's habitat and these are chosen carefully both to sum up the poem and to underline the main emphasis of the whole book. The first interesting word is עָרָב in 22b, which on the natural level refers to the mud of the river bank. However, in the Behemoth passage and elsewhere the references to marsh and swamp have nuances of Mot's miry city and it is likely that another connection is being suggested between Behemoth and Leviathan. This could be reinforced by the use of עֲבָרָיו in v25; that phrase will be commented on shortly, but as noted in the chapters on death, the word has connotations of the underworld. Thus Job is being shown again that the nameless fears from the world of death which had tormented him were originated by this titanic enemy.

Moreover the world of the primordial ocean is evoked by a number of words with significant implications. מְצוּלָה (v23) also occurs in the song of the Sea (Exodus 15:15) and Psalm 68:23, both passages referring to God's destruction of His enemies and rescue of His people; in Psalm 107:24 it occurs with reference to the wonderful deeds of God seen by those who do business 'in the great waters'. In Psalm 88:8 it is used

figuratively of deep distress; and indeed that nuance may not be absent here for Satan has indeed plunged Job into the depths and made them boil like a cauldron, סִיר in the same verse has, of course, abundant associations which will be explored further in Chapter 7. In v24 תְּהוֹם , the watery abyss, is mentioned as the haunt of Leviathan. All this reminds us of the contexts where Job had mentioned the chaos monster, notably 7:12, 9:8 and Chapter 26 and further confirm the supernatural identity of Leviathan.

The final touches to the picture come first when Yahweh establishes beyond doubt Leviathan's place in the whole created order. God virtually accepts Leviathan's claim in v3 - "Everything under heaven belongs to me "which is echoed by v25 - "on earth there is not his equal". In his own realm Leviathan's awesome power is demonstrated beyond a peradventure. Once again there may be an implied parallel with the language of theophany. Just as the heavens, the dwelling of God, are shaken when He goes out, so the deep is shaken when Leviathan is on the move. This is a vivid symbol of disasters in the world, physical and human, such as those in Chapters 1 and 2 as well as the spiritual agonies of Job.

It is perhaps the word עָשׂוּי (v25) which is most striking and comes close to encapsulating the theology of the whole book. The fact that Leviathan is 'created' neatly suggests the twin facts of the Divine 'risk' in making him at

all and the Divine Providence which is able to control him. It is creation and the relationship of creation to both primaeval and continuing evil which is at the heart of this book and which this study is attempting to explore. Like Behemoth, Leviathan is not self-existent, he is part of the created order. Moreover, there are mysteries in which Leviathan has no place, for the awesome power of the creator is only partially demonstrated in the wonders of creation and the smiting of the monster as Job himself realised in 26:14 - "These are but the outer fringes of his ways". When Job spoke these words they were a leap of faith and an attempt to make sense of his agonies. But here Yahweh is confirming the essential truth of Job's words and thus can say that he "has spoken of me what is right" (42:6)

The final verse (26) is perhaps the most astonishing of all. If I have understood it rightly, God is here explaining to Job not just the reality of Leviathan, but of all the other sinister presences, including Behemoth, who had tormented him. Just as God has His court and his sons, so satan has his - the בְּנֵי־שָׁחַץ - 'the Proud Ones' over whom he is king. this may well illuminate the 'cohorts of Rahab' (9:13). Thus Leviathan's power, a brilliant parody of God's, is acknowledged; so also its limitations - "on earth" - rather as Qoheleth uses the phrase, or as Jesus describes the devil as "the prince of this world" (John 14:30). It is possible

that now the full significance of the phrase first used in Chapter 28:8 can be seen. God has set His limitations on that power, just as He made a boundary for light and darkness and gave habitats to the wild animals. Only He understands the universe to its very depths, and not only Leviathan, but He "sees everything under the heavens" (28:24). He does so, because He alone has wisdom which is the creative fiat and the weapon by which Leviathan was struck.

Theologically and thematically it would be impossible to find a more fitting conclusion. The echo of Chapter 28 reminds us that it is not the primeval battle but creation itself and the power of the creator which ultimately guarantees the security of Job. He had already often alluded to that battle but drawn little comfort from it for the monster and his cohorts were still terribly at large and apparently in complete control. But Yahweh has shown that they are in fact part of His creation and the release Job finds in that knowledge is later parallelled by the Creator demonstrating His power in giving to Job a new family and enhanced prosperity.

I find, therefore, that the evidence confirms that Leviathan is Satan, the chaos monster whose vanquishing and creation itself are intertwined, and which in various guises eg. Rahab, Yam, Tannin personifies evil and disorder. His identity with Satan, suggested by his appearance in Chapter

3 immediately after the heavenly court scenes and further suggested by the numerous structural and thematic limits already demonstrated provides a coherent framework for the whole book. Moreover, Yahweh's unmasking of him alone provides a satisfactory explanation for Job's awestruck reaction in Chapter 42.

b. The other Leviathan passages:

It will now be necessary in order to fill out the picture to look at the three other passages in the Old Testament where Leviathan appears: Psalm 74:12-17; Psalm 104:26 and Isaiah 27:1. These are briefer and more difficult to place, but in each they are integral to the thought and structure of the passages involved. The Psalms references illustrate a very important point. These references to the chaos monster do not simply belong to literature emanating from learned circles which could conceivably be argued if the allusions were confined to Job. Rather they are seen to be an integral part of Israel's worship and thus of their perception of God and His creation. The Isaiah passage relates the whole question to eschatology and thus demonstrates its fundamental importance for the theme of Providence. I shall be particularly concerned with possible links with the Job passages.

Psalm 74:12-17:

This psalm is a communal lament and focuses on the

devastation of the land and in particular on the vicious destruction of the temple by foreign invaders. Most commentators associate the psalm with the destruction of the temple in 586 BC and the subsequent bitter experience of exile. Support for this view may be found in the lament for the lack of prophets (v9) with which can be compared Lamentations 2:5-9. The structure of the psalm powerfully conveys the message: vv1-10 describes the tragedies on earth, especially the destruction and desecration of the temple; vv9-11 compound this with the silence and apparent inactivity of God; vv12-17 lift the curtain and we are given a glimpse of the greater battle being waged on the cosmic scale whose echoes reverberate down to earth whether in creation, Exodus or Exile; vv18-23 speak of the battle which still rages. This has an interesting parallel in the book of Daniel, with Chapters 1-6 describing the events on earth and chapters 7-12 showing the activities in the 'heavenly places' of which earthly events are a reflection. More interestingly, for this study, is a significant parallel with Job. Again there is the bewilderment, the anger at God, and the unfolding of the real solution with the smiting of the monster which is parallel to the act of creation itself. Kidner points the way cogently in his comment: "It forestalls our hasty conclusions in the same way as the closing chapter of Job, by looking beyond the immediate problem to the total scene which God coordinates in

wisdom."[22] This reference to the 'total scene' suggests a fruitful way of looking at the issues involved.

It is not necessary to decide dogmatically whether vv 12ff refer to creation or Exodus; indeed any such decision narrows the emphasis of the psalm. Craigie, discussing Exodus 15, has a most useful comment: "The Song of the Sea represents what is in effect the creation of the people of Israel at the Exodus".[23] This is a theme which is also illustrated in the closing chapters of Isaiah - eg in Chapter 51:9ff where Israel's return from Exile is seen in terms of both creation and Exodus as 'recreation'. The Exodus, in fact, as indeed can be said of all the 'Magnalia Dei', is a special example of creation, for creation is not merely a 'once-for-all' act but a continuing and repeated evidence of the power of the living God. This receives interesting confirmation in v.12b where the word translated 'salvation' is plural - יְשׁוּעוֹת . Thus creation is itself a saving act and also a paradigm of all subsequent saving acts. Thus the Exile, like the Flood, appears to have undone not only the Exodus but Creation and returned the world to primordial chaos. Thus the Psalmist calls on God the King who smote the chaos monster Leviathan. For the Old Testament, the God of Creation and history is ultimately one and this may be underlined in v16: 'day and night' and 'sun and moon' are not only natural phenomena but also markers of time and thus belong both to creation and

history. The striking of the monster is both a temporal and a timeless event. This is again implied in v12: the kingship of Yahweh is 'of old', yet it is revealed in the events of history.

The actual details of the imagery here are of some interest. There are obvious parallels with CML 3D ll 35-44 where Anat boasts of her victory over a number of monsters. This passage has been referred to several times in the course of this study, as has its context, the evocative lines (18-28) where Baal speaks of the whispered conversations of the great natural forces. The progression is from there to the dispatching of the monster, then to the building of his palace which symbolises his kingship. Here in Psalm 74 God's kingship is called into question because His temple is in ruins and the psalmist turns to creation and nature to reinforce faith. A further parallel occurs in the reference to the heads of the monster - cp 3D 1 39: šlyṭ d. šb't rašm, and the plural implied by the word רָאשֵׁי in 13b. The name ltn indeed is not mentioned in 3D but plainly is alluded to because of the parallel with the words of Mot in 5 Col i ll 1-3, a passage which will be looked at in the comments on Isaiah 27. It seems plain that the Canaanite stories were known to the psalmist and are being used in a perceptive and creative way.

As in Job 26 details of creation are parallelled with the smiting of the monster as an illustration of God's power.

This can be compared to the linking in Job of Leviathan with fearsome beasts in the natural world. This power is active in both the seen and unseen worlds and the ordered cosmos is possible only because of God's victory in the primaeval battle. In 16b the night with its associations of darkness and evil is under God's control just as much as the day. The echoes of Canaanite imagery are deeply embedded in the text. Thus in v15 God's power both unleashes and dries up the waters, just as Baal does battle not only with the overflowing flood but with the god of sterility and death. Indeed the psalm in a remarkably comprehensive way sees Leviathan as the monster smitten at Creation, yet still active in history and yet to be destroyed. This idea persists in a passage in Revelation 17:6 which speaks of "the beast ... once was, is not and yet will come".

Psalm 104:

This psalm is a great hymn of creation. The relevant verse is 26:

שָׁם אֳנִיּוֹת יְהַלֵּכוּן לִוְיָתָן זֶה־יָצַרְתָּ לְשַׂחֵק־בּוֹ

Many see here an inconsistency with the other passages because Leviathan appears to have lost his fearsome qualities. However, closer attention to the structure and imagery of the psalm show this to be a superficial view. The psalm recalls and may be indebted to the more sober language of Genesis 1 (although, as already noted in connection with Job 3 ,this

language can resonate with menace). The emphasis here is on the unapproachable transcendence of God before which His mighty adversary is indeed a plaything. Now this is reminiscent of Job 40:29 where God asks ironically if Leviathan can be a pet on a leash. Here God is doing just that, ie Leviathan is His plaything. It also accords well with Job 26:14 where the smiting of the serpent is described as "the outer fringe of his works" and "a faint whisper."

However, a whole cluster of allusions to the cosmic battle occur which remind us that this glorious creation is not established without cost and struggle. God in v3 is the Rider on the Clouds, surely another oblique reference to Canaanite story. But more significantly is the theophany language in verses 5-9. The mighty תְּהוֹם is a garment, and the collocation of these words suggest marvellously both the lurking menace and the power of God to control it. The word גְּעָרָה occurs again in 7a, a word familiar in similar contexts in both the Old Testament and the Ugaritic texts; a word which will be examined further in the chapter on Sea. Moreover, God is the Thunderer in 7b. The reference to the curbing of the waves in v9 reminds us of Job 38:8-11 and of the battle with Yam. It is this curbing of chaos which makes possible the majestic procession of human, animal and natural life in vv10-23. This is underlined in v32 where the theophany language occurs again.

In such a setting, Leviathan, so fearsome and awful when he confronts Job, is a mere plaything for Yahweh. This in no way lessens the sinister nature of the other passages, rather it puts them in the widest possible context and underlines the awesome power of God. This is also the emphasis of the closing verses of Job- cp. 42:2. "I know that you can do all things, no plan of yours can be thwarted."

Isaiah 27:1

The final, and in many ways most significant passage places the battle in an eschatological context when Yahweh with his sword will punish לִוְיָתָן נָחָשׁ בָּרִחַ and עַל־לִוְיָתָן נָחָשׁ

There are obvious connections with both Job 26:13 where the first phrase occurs and with C.M.L. 5. col1 1-3 where Mot threatens Baal and the words brḥ and ʿqltn occur with reference to ltn. Now this passage occurs in the so called 'Isaiah Apocalypse' and Day[24] draws some fascinating parallels with the Ugaritic texts. He compares eg. 24:18b-19: "For the windows of heaven are opened, and the foundations of the earth tremble. 19 The earth is utterly broken, the earth is rent asunder, the earth is violently shaken" - with the opening of a window in Baal's palace in C.M.L. 4 Col. vii ll.28ff where Baal utters his voice and the earth trembles; the reference to windows also recalls the 'windows of heaven' of Genesis 7:11. He also draws attention to vv. 21-23, especially 23 -

"Then the moon will be confounded and the sun ashamed" which he compares to C.M.L. 4. Col vii, ll.54ff describing an eclipse. A further comment can be made; in 24:21 "the host of heaven" is parallel with "the kings on earth" and this may be a similar idea to Daniel 10 with a שַׂר responsible for the destinies of nations. This again links the cosmic and the historical and shows earthly events mirroring those in heaven.

Something more needs to be said about the context of this passage. Day has demonstrated many interesting and probably valid connections with the Baal cycle in Chapters 24-27. I want to say something about the following chapters which also may contain fascinating allusions to Canaanite stories. John Geyer has written two very interesting articles[25] in which he argues that the "Oracles against the Nations" are more accurately interpreted mythologically than historically. In the second of these articles he maintains: "the term mythological is used as the opposite of historical. This is not to deny that the oracles refer to nations which actually existed nor that they may have been used with reference to particular historical events some of which can no longer be identified. The contention is that it is within these traditions that we should look for the meaning of words rather than within the tradition of ordinary everyday language or historico-political documents" (P164). Geyer is especially concerned to demonstrate links with the Enuma Elish, although

he does emphasize that the myth of cosmic conflict is widespread throughout the ancient Near East and indeed refers to Job 38 which "may contain mythological elements, not yet identified."[26] Day and Geyer have established in fact that, as in Job, the reference here to Leviathan is not intrusive but the climax of a series of allusions which stud the previous chapters.

To carry this a stage further, it is perhaps not without significance that in Chapters 28ff there are other possible allusions to the Baal cycle. Chapter 28:15 speaks of the people entering a covenant with Mot; with this we may compare C.M.L. 5 Colii 11.12ff which refers to the covenant Baal agrees with Mot. Also the vision of fertility in 32:15ff may be compared with the dream of Latipan in C.M.L. 6 Coliii 11.10ff where the heavens rain oil. Fully to discuss these matters would go too far away from the central thrust of this study and would involve the complex and thorny question of the authorship and structure of these chapters and their relationship to the book as a whole. This much can be said. Chapters 28-33 bear on Isaiah's normal work as a prophet, yet these are surrounded by chapters with pictures of God's ultimate victory and his peoples' restoration; for chapters 34 and 35 with their anticipation of Chapters 40ff, also look to the future. Moreover, as will be examined in the Rahab study, chapter 30:6ff is an overtly mythological passage, and

indeed that chapter ends with a cryptic reference to the 'Moloch' cult.

All this has the effect already demonstrated in detail in Job and noted in Psalms 74 and 104 that Leviathan is integral to the meaning of the passage. "That day" in 27:1 is eschalogical and looks forward to the final יום which leads to a new creation. Leviathan, especially if Geyer is correct, sums up all that is evil and opposed to God and which has been spoken of in various guises in Chapters 13-26. This means that Assyria, Babylon, Edom or any other aggressor is seen merely as an earthly manifestation of the monstrous evil embedded in creation. This may also help to explain why God is still able to call Israel a fruitful vineyard. They are indeed guilty, but they are not the sole authors of their ruin; there are deeper causes at the heart of the universe itself.

c. Comments:

Some general comments now need to be made. Four areas are central: the nature of the use of the Canaanite stories; the theology of creation implied; the literary effect and the exegetical implications.

i. The use of Canaanite mythology: In Chapter 1 the ground rules for the treatment of Canaanite mythology were laid down, and here I want to make some further comments in relation to this part of the study. The nature and significance of the Canaanite influence on Job (and other passages) has been

fiercely contested. Thus, Anderson, while conceding the presence of mythological elements, writes..... "the book of Job is realistic throughout. God is the only supernatural reality; the Satan is quite minor, and the angels even further in the background."[27] Gordis distinguishes between 'myth' which is part of religion and 'mythology' which is largely a matter of literary allusion.[28] These views have already been commented on in detail; what I want to do now is to say something about the way these mythological motifs are used, first in a literary and then in theological sense.

From a literary point of view the influence is extensive and shown in individual words such as רהב and שחר; in motifs such as the terror of the gods at the sight of Yam's envoys and in overall atmosphere. What is more significant, however, is the new and creative use made of these by the Job poet. By this I mean the different connotations of the words and the distinctive use of the motifs and structures to underline a monotheistic faith. Above all, not only the transcendence of God but his direct involvement is emphasised and this is done mainly by imagery in the poetic dialogue.

This leads to a comment on the theological use of elements from Canaanite stories. The language and concepts of a polytheistic faith are used to serve the purposes of a monotheistic one. This works in at least two ways. Firstly, in the Canaanite stories, the contest between Baal and Yam,

and even more, Baal and Mot, are finely balanced and their outcome is doubtful and not wholly decisive. Now this has, and can have, no exact parallel in the Old Testament because of the transcendence of God. However, the struggle is a real one and while it lasts seems as finely-balanced and uncertain as the Canaanite contest. Thus the Baal/Yam and the Baal/Mot conflicts form a compelling metaphor of how Job in his situation perceives and experience the struggle. Both Behemoth and Leviathan are creatures of Yahweh, just as Mot and Yam are underlings of El; and God in Job just as El in the Ugaritic texts, can seem remote and unaffected. These creatures are worthy adversaries because they derive their life and their power to create a challenge from the High God Himself. Thus the struggle is no 'docetic' charade, a real conflict is being waged.

Secondly, the Job poet uses this 'conflict' motif to establish the reality of God's lordship over nature. The Canaanite universe is not unlike a feudal system with virtually independent governors (ṯptm) such as Baal, Yam and Mot controlling vast principalities. They cannot, as already observed, bypass El and his court, but they do, like overbearing lords of medieval times, act in virtual independence in their own domain. Yahweh, however, is not only a weather and sea god, he is God of the weather and the sea. Thus not only is He immanent like Baal; He is transcendent

like El, Not only does He act; He directs. The whole universe is his domain not only in the sense that he is Lord but that he is actively involved in each part of it. Thus the allusions to the Ugaritic texts both show an enjoyment of the theology/mythology of these poems as well as using those to establish the superiority of Israel's God.

ii. The Theology of Creation

This leads naturally to a consideration of the Biblical doctrine of creation implied in these comments, and to an examination of how far he smiting of the monster and the creation of the world are parallel. L R Fisher argues that both El and Baal can be regarded as 'creators', depending on whether the word is understood in a cosmognic or theogonic sense.[29] A S Kapelrud[30] develops these points and argues for a wide definition of creation. This does not mean we have anything in the Ugaritic texts as we have them which corresponds to the narrative in Genesis 1; nor do we have a parallel with the "Enuma Elish" where Marduk, having killed Tiamat, constructs the universe out of the monster's carcass. What we do have are a number of interesting motifs: the sinister adversary connected with El and evil; the adversary partly in nature and yet not wholly so. These are used in different ways in Job to build up a picture of Leviathan and the relation of the existence of such a creature to God the Lord of Nature and History.

In the Canaanite stories, as already noted, there is a continuing dimension to the conflicts of the gods. Similarly in Job 26 the participles used to describe creation and the perfects to tell of the smiting of the chaos monster show a fascinating ambiguity. Creation is seen as a continuing process and the smiting of the monster is seen as a definite act. However, they are, in a very real sense, parallel. The grammatical point may in a subtle way suggest a theological point. The contest is real and the battle continues, yet to the eyes of faith the outcome is not in doubt and contained within that primaeval smiting is the final outcome alluded to in Isaiah 27.

Moreover, the defeat of Yam is celebrated by the building of Baal's palace which like God's palace or temple in the Old Testament has a physical manifestation but is also the universe itself as well as the unseen world (just as in Isaiah 6 the scene moves easily and imperceptibly between the earthly and heavenly temples). In C.M.L. 3C ll. 10ff., a passage cited more than once, an offering is an integral part of Baal's triumph. In Job there is no building of palaces but there is an offering in 42:8ff. with strong theological and moral overtones. This is followed by what is virtually a new creation in the restoration to Job of the blessings and more which he had lost. This can be seen as the smiting of the monster leading to the creation of new life. Indeed we might

tentatively go further; the 'raising' of Leviathan was specifically designed so that his defeat in Job's life would lead to this new creation which is in fact realised. Chapter 40 and 41 do not concentrate on the defeat of Leviathan so much as the exposing of his identity and the reality of his awesome power. God is ultimately in control and this has been already shown in an abundance of hints scattered throughout the book as well as crystallised in this amazing display of His intimate knowledge of Leviathan. Yet no future 'Job' will be able simply to jump from Chapter 2 to Chapter 42 without the intervening agonies and their stern challenge to faith. In this world the realities of God's victory and Providence can be perceived only by faith which can be gained only as Job gained it.

This leads to the observation that Chapter 42 of Job is in no way a denial of the reality of evil shown so remorsefully and dramatically from Chapter 1-41. Rather the difference is that in the life of this man the fearsome power has been conquered, not as in chapter one by failing to appreciate its power but through hard-won faith. This faith is established before God blesses him in a way reminiscent of some of the Lament psalms (including Psalm 74) where the psalmist, with the problems still unresolved, by a leap of faith declares his trust in God who does mighty acts. This, incidentally, weakens the charge that the book of Job has a

conventionally happy ending[31]. In non-mythological language, Chapter 42 shows another remarkable parallel between creation and the smiting of Leviathan.

iii. The Literary Effect

I want now to say something more about the impact of the imagery itself in Chapters 40 and 41. It is significant that pictures are drawn from the whole range of imagery in the book: the worlds of nature, death, law courts and domestic and commercial life. This is another demonstration of the thematic unity of the book and the climatic nature of the speech. Chapter 40: 25-31 builds up a picture of a whole world of fishing, domestic life, trading and hunting. Now, as already noted, the main effect of this is ironical, but on another level, by reminding us of these worlds the poet is suggesting the influence of Leviathan pervading the whole of life.

The most vivid cascade of images relate to the appearance and haunts of Leviathan (ie 41:5ff). It is to these verses that those critics look who argue that Leviathan is the crocodile or whale. Not only is that difficult to reconcile with the theology of the book as a whole but it fails to take sufficient account of the metaphorical and symbolic associations of the language. The atmosphere of a contest is established in 41:2-4 where, if I have understood it aright, the voice of Leviathan himself breaks into the discourse , and yet his rhetorical questions subtly underline the power of God

who, as the reader knows, not only can do but has done all these things.

The overwhelming impression is reinforced by the sound of the words - eg. עַמִּישְׁתֹּתָיו (10a) and מִשְׁבָּרִים (17b). These violent-sounding words underline the sense of terror and give the impression of a monstrous animal thrashing through the waters. This does not mean a point-by-point comparison with the crocodile but rather that the fear, physical as well as mental, aroused by huge animals, is a picture of the terror inspired by the chaos monster. Once again we may compare the effect of sound as well as meaning in the theophany passages.

I have already commented on Leviathan's armour spoken of in 41:5-9 and resumed in 18-22. The point is that this introduces us to a world of mythological description recalling eg. 'Beowulf' where the hero's sword breaks on the hide of the dragon and 'Paradise Lost' Book 6 already referred to. The reference to teeth is similar to that in William Dunbar's poem 'on the Resurrection of Christ' where he refers to Satan as:

"The auld kene tegir with his teeth on char".

All this has further resonances for the listeners and is another example of the poet's irony eg. in many passages such as 16:9-14; 19:7ff; 20:24ff God's armour and weapons have been described. Now God is unmasking the real enemy who has masqueraded in that armour.[32].

A further cluster of images concern fire with all its

associations of the Divine presence as well as its echoes of ancient near Eastern and other myths. Once again a passage from 'Beowulf' is relevant: "The dragon came raging once more, the dread evil creature, flashing with surges of flame". The balancing of images of armour suggesting weight and strength with those of fire suggesting devouring force is significant. It reinforces the idea of a creature which is at once rooted in an actual place and time and yet untameable and implacable. It does this, moreover, at the deeper level of pictorial and mythological image and thus we 'see' and 'feel' its power as a reality and not simply as an abstraction. The literary power of the poet is such that he avoids a 'zoological' description, but rather evokes the creature with powerful and suggestive images creating an awe of mystery and terror. There is a further level of meaning too. By using descriptions from the natural world the poet is reminding us of the tragic ambiguity which lies at its heart. Fire is both lifegiving and destroying. Thus by describing Leviathan in terms drawn from the world of nature of which he is a part and to which he is a threat, the poet with that vividness and compression which is the hallmark of great poetry has undergirded his theology. Indeed we can go further, the poetry is of the essence and the theology could not otherwise be fully expressed.[38]

The subtle interweaving of natural and supernatural images is further illustrated in 41:22-23. Verse 22 is a

vividly naturalistic image depicting the trail of a crocodile or some such animal in the mud. Then in v23, without any sense of incongruity, we are in the awesome world of the primaeval deep. This technique is similar to that in Chapter 26 where the smiting of the serpent is parallel to, for example, the covering of the face of the moon with clouds. The poet moves easily and naturally between both worlds for each profoundly affects each other and indeed are ultimately one. This is similar to the use of imagery in the book of Revelation: ie. to show us spiritual realities in pictorial language which blends vivid realism with ancient mythology. This has a double effect: the language of myth is 'earthed', for example תְּהוֹם is the familiar ocean we can sail on; on the other hand the language of realism is invested with a strange eeriness, and words such as 'fire', 'north' and 'sea' resonate with deeper nuances. This incongruity makes the reader pause and realise that this is the very frontier of language and in touch with the reality which all language is struggling to express. Indeed this is a picture of what human 'creativity' means. Just as God's creation is shot through with ambivalence and sorrow, so the poet's own 'creation' which is a reflection of this, is the best way he can express that basic problem. Indeed 'myth' which is creative art, rather than 'commentary' which is criticism of creative art,comes closest to the heart of the book.

iv. The Exegetical Implications

The foregoing comments obviously raise questions about the exegesis of the Behemoth and Leviathan passages and indeed all the 'mythical' references in the book. Gibson argues "... the author of the book of Job had to have recourse to the chaos monster of ancient Near Eastern mythology - and indeed to turn him into twins - in order to make the points he wishes to make. Only such fabled creatures of limitless destructive power could have carried sufficient imaginative clout with his audience".[34] I want to develop that idea in a particular way arising from comments already made in the detailed exegesis of both passages. The argument advanced was that both Behemoth and Leviathan contextually, linguistically, structurally and comparatively come at the climax of a carefully orchestrated preparation. Two questions remain to be answered: why are they in that particular order and why is the Leviathan passage so much longer and more overwhelming?

To deal with the question of order it would be useful to glance again in two directions: the Canaanite stories and the other Biblical evidence. Now in the Baal cycle, known to us from the Ugaritic texts, the sea god is despatched first and indeed more successfully; whereas the god of death, whose identity with Behemoth has been argued, is dealt with secondly and rather less successfully. What we have, of course, is the

'canonical' version of the scribe Elimelek which is not necessarily identical with that known to the Job poet; yet some support may be found in the text itself where in CML 5 Col 1 ll 1ff. Mot warns Baal that victory over Leviathan is no guarantee of victory over him, and the subsequent contest, as already stated, is fiercer and more doubtful. However, for the Job poet the situation is reversed and the reason may well be something like this. Death or Mot, fearsome as he is, is ultimately in Biblical terms, a lesser power. Indeed, death per se, is not especially to be feared if he comes at the end of a long life and when one is surrounded by family and friends. This is in fact the case in Chapter 42 where it is the "kind and gentle death" of Francis of Assissi. Moreover, it is not so much death as "the dread of something after death" of which Hamlet speaks which seems to haunt the most terrifying passages such as Chapter 18.

It is significant that in Chapter 1:6 God says to Satan. "spare his life", which implies that Satan has power to take it. Thus more fearsome than death is the power which stands behind death and "can destroy body and soul in hell" (Luke 12:15) and as in Hebrews 2:14 "holds the power of death". I am not arguing that the Job poet had so developed a theology, but I am suggesting that he was moving in that direction by making a point that there is a greater terror than death itself.

This leads naturally on to the second question about the extended description of Leviathan and its importance for the exegesis of Job as well as the other passages where it occurs. Ltn is a very minor figure in the Ugaritic texts, almost as elusive as Rahab in the Old Testament. There is nothing in Job overtly corresponding to the lengthy battles with Yam and Mot. Now there is nothing inherently improbable in a poet of the stature of the author of Job taking a minor figure and transforming him out of recognition. After all we need only remember what Chaucer and Shakespeare made of Troilus whose role in the "Iliad" is even less than that that of Ltn in the Baal cycle. However, there may be good theological reasons why Leviathan and not Yam is presented as the main antagonist of Yahweh. A number of comments can be made here, reserving fuller discussion for Chapter 7 on the Sea imagery.

Firstly to present Yam per se as the antagonist of Yahweh would go too far in the direction of dualism. The sea is so all-embracing and terrifying a natural force that it would be all too easy to perceive the situation as in the Ugaritic texts with two finely-balanced powers striving for mastery. However, by linking the monster with the sea, the Old Testament both connects it with and distances it from the Creator. It is an utterly formidable antagonist without in any way diminishing the transcendence of God.

Secondly, the battle is more obviously located in the

'spiritual' realm. By that I do not mean, as I have already argued, that these struggles simply happen in Job's mind, but that this battle is raging in the 'heavenly places' and its consequences are being felt on earth. This, as will be argued later, has immense implications for the theology of creation. Moreover, since Yahweh plays not only the role assumed by Baal in Canaanite story but also that of El, His part in the story has an inbuilt ambivalence which remains a mystery and is not amenable to direct representation.

Thirdly, the extended picture of Leviathan performs a role in some ways analagous to the pictures of human and supernatural wickedness in Genesis 1-11. These pictures of the darkness and evil in creation enhance the glory of God the warrior and saviour. The awesome power of God has already been evoked in eg. Chapter 9, chapter 26 and chapter 37; there, however, its mystery and even its hostility towards human beings in emphasised. The Leviathan passage, however, demonstrates that what appears to be the divine anger and vindictiveness is in fact the enemy masquerading in that role, and further that the awesome power at the heart of the universe is a benevolent one. God is on Job's side. This, which would be commonplace even banal orthodoxy at the beginning emerges tempered and immeasurably strengthened by the experience depicted with such stunning power in Chapters 3-31. The final effect is like that of the adventure story:

the villain is unmasked at the end and the many hints scattered throughout the book fall into place and are seen to form a coherent pattern. Yet this is no mere story, and the reader who experiences even something of what Job suffered has gained hard - won insights into the whole problem of Divine Creation and Providence. By lavishing such wealth of evocative imagery on this description, the poet has gloriously and unforgettably shown us the innermost working of the universe.

There is good reason then to believe that the exegesis of the crucial Leviathan passage is fundamental to a true understanding of the book. It illuminates and provides a coherent understanding of the book. In particular it ties the Prose Tale and the Dialogue together and provides a basis for discerning the true meaning of Job's agonies.

Notes:

1. Eg. in V. 25 מַשְׁקִיעַ has been the subject of some speculation and some have tried to find a meaning such as 'tie'. Howver, the Hiphil of שָׁקַע in the sense 'cause to sink' ie. 'press down' makes adequate sense.
2. Habel, p570.
3. Pope, pp 336-337.
4. Cheyne.
5. J.C.L. Gibson opened up these issues in an unpublished paper delivered to the Jerusalem Congress in 1986. I here attempt to explore some of the implications of the far-reaching suggestions in that paper.
6. Westermann, p109.
7. Pope, pp 338-339.
8. This is true in Hebrew, but in Ugaritic  (h) is not in any way confusable with  (ḥ).
9. CML p10.
10. Tur-Sinai, p568.
11. Another example of the significance of naming is of course, the famous passage in Exodus 3:13 - "What is his name?" Similarly in Proverbs 30 in a Job-like passage on creation - "What is his name and the name of his son? Tell me if you know!"
12. Dhorme, p633.

13. Habel, p555.

14. Gibson, p254.

15. Pope, p341.

16. Gibson restores lš̌ in the tablet to form lšn̆hm- 'their tongues' - CML 2 Col 1.33 and suggests that 'tongue' is better for messengers. He quotes Psalm 57:5 - "men whose teeth are spears and arrows, whose tongues are sharp swords" and other passages. Certainly here 'tongues' seem to fit messengers better than 'eyes'. Also, if Pope is correct in discerning such a reference here there may be some slight further support to the idea that Leviathan himself has spoken. This, of course, only stands if the arguments advanced in the body of the thesis are accepted.

17. Pope, p343.

18. Dhorme, p639.

19. Pope, pp 344-345.

20. Gordis, pp 487-488.

21. Habel, p573.

22. Kidner, F.D.; Psalms: (TOTC) Vol 2, (NP) 1975, p269.

23. Craigie, P.C.: "The poetry of Ugarit and Israel" in TB 22 (1971) pp3-31, p25.

24. Day, pp145-151.

25. Geyer, J.B.; : "Mythology and Culture in the Oracles against the nations". in VT 1986, pp130-145. "Twisting

Tiamat's Tail: a mythological interpretation of Isaiah XIII: 5 and 8" in VT 37(27 1987, pp164-179).

Geyer's articles raise many interesting issues outside the scope of this study: eg. the dating of these chapters of Isaiah, the relationship of history to myth and the nature and provenance of the mythological background.

26. In Chapter 7 of this study I attempt to trace some of these elements and indeed suggest some comparisons with Isaiah 14.

27. Andersøn, pp288-289.

28. See especially Gordis' Introduction PXX1X.

29. Fisher, L R: "Creation at Ugarit and in the Old Testament" in VT 15 (1965) pp313-324.

30. Kapelrud, A S: "Creation in the Ras Shamra Texts" in ST (1980) pp1-11.

31. The happy ending is necessary in the context of the story to establish Job's innocence and to signal the defeat, in his case, of Satan/Leviathan. On the level of the heavenly court drama it is also necessary to show that satan has lost his wager. All this is on the level of faith and in this world is provisional for the same process might well happen again. Only in eschatological terms (as in Isaiah 27) is the smiting final.

32. The New Testament uses the image of armour in a similarly

ambivalent way. Ephesians 6: 10ff speaks of the armour of God which protects against the 'wiles' and 'flaming darts' of the devil. On the other hand in Revelation 9:7ff the creatures from the pit have teeth like lions teeth and breastplates. This passage may have a lea ning on the interpretation of the Leviathan passage.

33. This is also true in the doctrines of the atonement. Gustav Aulen's 'Christus Victor' theory takes us back into the old chaos battle imagery.

34. Gibson, pp 255-256.

Chapter 6:

The Cohorts of Rahab:

a. Introduction

Unlike the bewildering proliferation of detail on Leviathan, the references to Rahab are brief and obscure. Indeed the Sea Monster appears under that name only in two brief phrases in the book of Job: 9:13 and 26:12. It will therefore be necessary to examine the other Old Testament references to Rahab to try to fill out the admittedly scanty evidence. I also intend to say something of the depiction of Rahab in Jewish legend and also make some comments on Behemoth and Leviathan in rabbinic and apocryphal writings because in these writings the monster in various guises is very prominent.

It will first be useful to comment on the word itself. B.D.B. link it with the relatively uncommon verb רָהַב: 'to act stormily, boisterously, arrogantly?' Its occurrences as a noun are only as the proper name, whether mythical or historical (as a symbol of Egypt). This connection with Egypt may be another evidence of the influence of that country in the background of Job. The verb may well be denominative ie. 'to play the part of a Rahab'.

The LXX does not translate the word uniformly. In the two Job passages it is rendered by κῆτος: a word used elsewhere in

the Old Testament of the great fish in Jonah 2:10 (where the language and atmosphere are reminiscent of the chaos monster), and in classical Greek of the sea monster which tried to swallow Andromeda.[1] In Psalm 87:4 the name is transliterated. Elsewhere it appears to be taken as a synonym for 'pride': thus in Psalm 89:11 (LXX 88:11) it is rendered ὑπερηφανια - 'arrogance', in Isaiah 30:7 it appears as ματαιοτης - 'vanity, futility'. However, in the important passage in Isaiah 51:9 it is rendered πλατος- 'the broad one', probably confusing it with רָהָב . Jerome uses such words as superbia and vanitas; plainly he is following the LXX and indeed he also transliterates the name in Psalm 87:4. This also, presumably, lies behind the K.J.V. which renders Job 9:13 as 'the proud helpers', and 26:12 as 'He smites through the proud'.

The difficulty is compounded by the fact that the word has no close cognates in other Semitic languages and the failure to find the name in the other Ancient Near Eastern myths. Job 26:12 and 13 suggests it is an alternative name for Leviathan or Prince Sea. Day mentions the attempt of Margalit[2] to find it in C.M.L. 6. Col v. 1.2:

rbm. ymḥṣ [.] bktp:

Margalit renders this line: "the arrogant he (ie. Baal) did smite with a bludgeon?" However, Day rightly draws attention to the lack of an 'h'.[3] However rbm more naturally means

'great ones'. In any case, even if Margalit were right, this would not materially help us as the passage tells us little more than that the sons of Athirat helped Mot against Baal and are now paying the penalty. Thus, so far at least, the name remains unknown to us in any of the Canaanite sources we possess.

b. The Job Passages:

Job 9:13:

אֱלוֹהַּ לֹא-יָשִׁיב אַפּוֹ תַּחְתָּו שָׁחֲחוּ עֹזְרֵי רָהַב׃

Some have rendered 13a as "a god could not turn back his anger".[4] However, Clines[5] points out except in 12:6 where it is parallel to אֵל, refers to God Himself. He further points out that 'God' is in the emphatic position and translates "Being God He does not withdraw his anger". This would intensify the feeling of helplessness and despair which is gripping Job at this point.

In 13b the word עזר has engendered some comment. Wakeman[6] relates it to the Ugaritic ġzr - 'hero'-(cp. ʿdr-'to save') and renders it 'followers' rather than 'helpers'. This line is followed by the N.I.V. with 'the cohorts of Rahab'. Now the point is not of immense significance, but there is a nuance of difference and the translation 'followers' or 'cohorts' is probably more appropriate for the chaos battle.

The context of this verse is most important for it comes

at a dramatic point in the book, Bildad has just insisted (8:8) that wisdom is to be found in "former generations", in the perusal of "what their fathers have learned". Job, with some irritation, insists "indeed I know that it is so" (9:2), and then goes on to argue that the wisdom of the fathers is not enough, that he must go back to a yet more basic fact, that of creation. Creation is linked with the fundamental question of human relationship with God and the problem of knowing Him and explaining His ways: "when He passes me, I cannot see Him" (v11).

A number of observations follow from this. The first is that the mention of Rahab occurs at a critical juncture in the chapter and acts as a pivot. As in Chapter 26, the creating of Rahab is linked in some way with creation itself, and indeed Job's words here and in Chapter 26 contain images, as already noted, which foreshadows God's speeches. The vast sweep through creation may have an interesting Canaanite parallel in C.M.L. 3C. 11 21-22:

"the sighing of the heavens to the earth
of the seas to the stars".

This is the message of Baal leading to his mysterious claim to 'understand' or even 'create' lightning which is the sign of his awesome majesty, and is a prelude to the building of his palace following his defeat of Prince Yam. Here (and I shall discuss this in Chapter 8) the treading on the sea is

linked with stretching out the heavens. But there is a profound mystery at the very heart of creation and God Himself can act suspiciously like the chaos Monster. "He shakes the earth from its place and makes its pillars tremble" (v6).

This is another indication that confusion is filling Job's mind and that the dark power seems to wear the features of the Almighty, a theme I have tried to trace in the chapters on Behemoth and Leviathan. Characteristically, too, the 'creation' language, without any sense of incongruity, merges into legal language and there is the astonishing blundering against the answer in v24: "If it is not he, then who is it?" This leads to the agonised cry for an umpire in the heavenly court (v33). Job feels that in the cosmic battle he is on the wrong side, and like Luther, confronted with the majesty of God, he sees the Divine righteousness as angry and condemnatory. Thus he fails to see that God's awesome power, the power which smote Rahab, is saving power.

Indeed, the very use of the language of worship serves to underline this point. Andersen has a useful comment: "In these lines we have a soaring lyric in the same tradition as the great liturgical celebrations of the work of God".[7] In Job's frame of mind what produces adoring worship at the grandeur of God produces also shrieking protest at His apparent savagery and vindictiveness. The Satan is doing his work well. The friends have already impugned Job's

righteousness and are about to become even more savage in their condemnation. He is thus able to drive a wedge between Job and God, although in v24 Job is very close to perceiving the reality. Also the sense of wonder at the marvels of the universe is an essential ingredient in that worship of God which is to be part of the final 'message' of the book.

The reference in v.13 is curiously oblique: "Rahab's cohorts' rather than Rahab per se. The 'cohorts' have obvious echoes of Tiamat's forces - resu-sa who march against Marduk. Similarly, Canaanite myth knows of a number of monsters despatched by Baal and Anat (C.M.L. 3D 11.34ff show Anat boasting of the conquest of a number of monsters) although the full length Ugaritic version of the Baal and Yam encounter mentions Yam alone. There may, however, in the Canaanite stories be a few hints which help to fill out the picture a little. If עזר is taken as cognate with the Ugaritic gzr, we can perhaps find an interesting comparison with C.M.L. 4 Col. vii 1.47 where Mot is called ydd.il.gzr - 'hero, beloved of El' and we may suspect the identity of one of Rahab's cohorts. This is so in Job where the world of death and that of the chaos monster are very closely connected. Moreover in 9:7 God causes darkness which reminds us of the association of Leviathan with darkness and 'uncreation' in Chapter 3. There may also be a link with C.M.L. 6. Col.vi. 11. 45ff. where the sun god needs protection against ars. wtnn, the powers of

darkness who are also the evil powers of the ocean.

Three observations can be made with some certainty about Rahab in this passage. In some way, as already noted in previous chapters there is a connection, never explicitly stated between creation itself and the containing of the monster. The monster further is not a solitary power, but can summon up cohorts. Thirdly, and perhaps most significantly, Rahab is introduced with an ease and lack of explanation which suggests an allusion to a well-known story.

Job 26:12b:

וּבִתְבוּנָתוֹ מָחַץ רָהַב

The context and structure of Chapter 26 has already been examined in Chapter 4 of this study in connection with Leviathan where I argued that these words more naturally belong to Job than to Bildad. Verses 12-13 bring all three aspects of the chaos monster together: Yam, Rahab and Leviathan, and Yam will be looked at in my next chapter. There are a number of significant points, however, in this second allusion to Rahab in 12b. The first is the word וּבִתְבוּנָתוֹ - "By His wisdom" or 'understanding'. Pope[8] renders it "by his cunning" and draws attention to the strategems of Marduk as well as the magical weapons Kothar and Khasis gives to Baal in his battle with Yam. I think that may be a secondary nuance but it misses some dimensions of the word בִּינָה. Habel[9] draws

attention to other passages where the word is used in a creation context, especially to Jeremiah 10:12 where it is said that God stretched out the heavens 'by understanding'. Moreover, in Isaiah 40:28 the 'understanding' of the Creator is seen as a source of renewed strength to the weary and faltering. This indeed, in small compass, is the very point which is to be made in Yahweh's speeches in Chapters 38-41. I am not arguing that there is a necessary connection between these passages, rather that they provide a guide to the context and content of the word which Pope's translation tends to obscure.

More significantly, there are a number of other uses of the word in Job itself which throw some light on this verse. Not least interesting is the use of יִתְבּוֹנָן, in 14c, there is the Hithpo'el with the meaning of 'comprehend, understand fully'. This is one of the many pointers to Yahweh's speeches and a reminder that Rahab, Leviathan and Yam are not the whole or even the most important truth about the universe, and that the incomparable wisdom of God is glimpsed only a little in smiting these monsters as well as in the whole created order. This is underlined in 28:28c which closes with the word בִּינָה and urgently calls for the acquiring of this by mortals as their duty and for their safety.

The word is also used in God's question in 38:18:

הֲתִתְבּוֹנַנְתָּ עַד־ רַחֲבֵי־ אָרֶץ

It is probable that 'the vast expanses of the earth' refers to the netherworld (I have discussed this elsewhere) and that God is not simply asking Job if he 'understands' this, but if he controls and can curb its menace. If he can, then he is assuming the powers of the Creator and can crush the chaos monster.

The word מָחַץ also calls for attention. A significant Biblical example is Habakkuk 3:13 where the smiting of Egypt and the primaeval forces of chaos is seen as one. Moreover, mhs occurs in a number of interesting contexts in the Ugaritic tablets. In C.M.L.I. Col IV. l.27, Yam is warned that Baal will smite him. Further in 2.Col.1 l.39 one of the clubs supplied to Baal by Kothar and Khasis is called mhs 'smiter' (there, of course, in participial form). Also significantly, in 5 Col.1. l.1 it is used of the smiting of Leviathan.

We can therefore assume that the Job poet, characteristically is weaving a rich tapestry of images, drawing on both Hebrew and Canaanite theology. The very elusiveness of Rahab itself illustrates the awesome dimensions of the problem of cosmic evil.

c. Rahab in the Psalms:

In the Psalms, the Rahab figure is 'historicised', although as I shall argue, not demythologised. As in Job, the name is introduced without preamble or explanation.

Psalm 89:11-15 (Engl. 10-14):

The context of these Rahab verses is not dissimilar to the Job passages in its emphasis on the power and majesty of God. There is, however, an additional emphasis which suggests links with Israel's history, although not necessary with an identifiable specific historical situation. Day[10] argues that the situation is probably cultic rather than historical. It seems to me that neither excludes the other, nor do both exhaust the possibilities. Psalm 89 presents a theology of the relationship of creation and covenant which is wider than either history or cult. Just as the covenant is greater than any individual king's failure to keep it and indeed in essence is God's faithfulness, so it is with creation. Indeed 'covenant' is a special example of God's "mighty acts" archetypally shown in creation; thus in vv37 and 38 (Eng.36 and 37) the establishing of that covenant is seen as partaking of the enduring nature of the great lights of heaven. Similarly, the crushing of Rahab is an archetypal act which not only guarantees the original creation, but throughout history guarantees the smiting of all lesser enemies who are but earthly manifestations of that more sinister power.

The word used of the overthrow of Rahab: דכא - 'to crush' is a very strong word and suggests the completeness of Yahweh's victory. Yet the Psalmist is very careful, like the

author of Job to emphasize that this is not mere brute force. God's throne is founded on צֶדֶק וּמִשְׁפָּט ; both the primaeval and the historical battles represent a victory for these values as against those of boastful pride. The word

is used by Elihu in Job 34:25 of the mighty who are crushed by God because of their evil deeds. It also occurs in Ugaritic in C.M.L.6. Col v. 1.3 where Baal smites 'the pounders of the sea'. This is, of course, the passage already cited, where Margalit attempts to find the name Rahab.

The second part of verse 11 (Eng.10) may also be significant. אוֹיְבֶיךָ - 'enemies' is parallel to the singular Rahab. This is a concise example of the already noted feature of both Hebrew and Canaanite story where at times a single monster and at others a cluster is alluded to. Again the verb פָּזַר 'to scatter' is interesting for it suggests a battle yet to be completed. Kidner comments succinctly: "This victory is as central to the Old Testament as Calvary to the New".[11]

Psalm 87: אַזְכִּיר רַהַב וּבָבֶל לְיֹדְעָי (4a).

The primary reference there is to Egypt, which along with Babylon is an ancient enemy, yet even people born in these lands are recorded in God's book. Yet the chaos monster is in the background and like the similar reference to Leviathan in Psalm 104:26 is cut down to size against the overarching

Providence of God. Moreover, the theme of this Psalm (as of the other Zion psalms) is not the greatness of Zion but the incomparability of God. This is underlined by the first word of the psalm proper - מוסדתו - "His (ie. God's) establishment, foundation". Significant also is the "holy mountain". In Psalm 48 Zion is compared to Baal's Zaphon, and a similar comparison is probably implied here where the worldwide worship springs from God's founding of that mountain. We know from Job 26 that this involved the crushing of Rahab, and thus here, in more sober language, Rahab and his cohorts grovel at God's feet.

d. Rahab in Isaiah:

Once again there are two references where the name is linked with a variety of other allusions both historical and mythical and the link with Egypt is especially emphasised:

Isaiah 30:7:

The M.T. reads רַהַבהֵם שָׁבֶת lit. "Rahab-they-to sit", a difficult and possibly corrupt text translated in the R.S.V. as "Rahab who sits still". The context is a lengthy exploration of the foolishness of the decision to depend on Egypt for help against Assyria in view of Egypt's character. The historical reference is not easy to fix but it may be shortly before or shortly after the Egyptian army's advance

to Eltekeh and its defeat by Sennacherib. Judah was in desperate trouble and envoys were on their way to Egypt, and their journey through desert country with its many dangers is here described. Possibly Sennacherib had already blockaded the easier route through the Negeb and thus the envoys had to take the harsher route through the Sinai peninsula, and retrace the route of their forefathers. Be that as it may, there is little doubt that we should not interpret the passage with a prosaic literalism.

The line has been amended by many to רַהַב הֻמְשָׁבֶת ie. "Rahab who has been silenced", reading the Hophal Participle of שָׁבַת - "to cease".[12] This could contain a whole cluster of ideas: the chaos battle, the crushing of Egypt at the Exodus and the recent reverse at the hands of Sennacherib. Probably, all these ideas are there and theologically, as I have already discussed, the primaeval and historical belong together.

The point of the passage seems to be that Egypt has lost her 'Rahab' character of being fierce and overwhelming and has been exposed as empty and futile. There are a number of other possible mythological allusions which give to the history of the period the potency of the old myths. It would be impossible to prove that בְּהֵמוֹת נֶגֶב is connected with the monster of Job 40:15. Nevertheless Day's contention that "Rahab is quite likely to be equated with Leviathan, which

therefore rules out its equation with Behemoth"[13] is too literalistic. This passage is deliberately using language with powerful resonances. Similarly in 6b the phrase מְעֻנֶּיכָ֔ אֶפְעֶה וְשָׁדַ֖ suggest creatures of mythology rather than zoology. My own feeling is that the prophet is suggesting that this situation cannot be solved by the shifting expedients of power politics because the struggle is a cosmic one involving supernatural powers. The great historical enemies: Egypt, Assyria, Babylon and the like are essentially manifestations in space and time of that cosmic evil whose smiting is linked with creation. This kind of imagery underlies the Psalm of Habakkuk with its imagery related to both Creation and Exodus foreshadowing the fall of Babylon. It is also worked out in some detail in the book of Nahum where God's power to destroy Nineveh is extolled in a psalm-like passage, with the most significant phrase in 1:4: גֹּעֵ֤ר בַּיָּם֙ -"He rebukes the sea" and the river imagery (going beyond the Tigris) which holds the book together.

Isaiah 51:9-10:

Here (as in Isaiah 27) the cosmic and historical battles are seen in eschatological terms. It is worth remembering that in Biblical theology, primaeval, historical and eschatological events are all part of the same reality. This is well illustrated in Revelation 1:19: "What you have seen, what is

now and what will be hereafter". The key, as already argued, is God the creator, for creation is not simply an act in the past, but the continuing 'mighty acts' and daily providence whether on the cosmic, historical or individual level. The phrase in 8b: לְדוֹר דּוֹרִים emphasises the eternal unfolding of God's purposes.

A number of points call for attention in these verses. The verb עוּר -'awake , arise' is used in a number of interesting contexts. It is used of the ancient cry in Numbers 10:26: "whenever the ark set out, Moses said: 'Rise up, O Lord! May your enemies be scattered; may your foes flee before you'". It also occurs in Psalm 44:25 (Eng 24) where God is urged to awake and deal with the enemies. It also occurs in the Ugaritic texts in C.M.L. 6. Col vi. l.31:

y'r. mt bqlh (used in G-stem) -

"Mot roused himself at her call". These contexts are theomachic, even when earthly enemies are also involved.

The smiting of Rahab is characteristically seen as parallel to more overtly creative acts whether in primaeval or historical times. The verb used is הַמְּחֹצֶבֶת which is the Hiphil Participle of חָצַב -'to hew, cleave', and in a passage combining the primaeval, historical and eschatological, the participial suggestion of continuing activity is particularly appropriate. The Canaanite myths use this verb also in this kind of setting: in C.M.L. 3B. Col ii.

16, Anat is described as 'battling' (thtsb) in a spectacularly gory manner.

Verse 10 shifts to the Exodus although with words such as תְּהוֹם which recall the primordial deep, and in verse 11 the new Exodus. 'Salvation history' is not in essence different from creation, and mythological language is used to describe both.

e. Rahab in Jewish Legend:

The figure of Rahab is prominent in Jewish legend where, although appearing far more often, is marked by similar elusiveness to that in the Old Testament texts. Ginzberg,[14] in his massive collection of these legends from rabbinic sources, demonstrates the connection of Rahab with both Creation and Exodus. In Vol.1 p.18 the account of creation speaks of the waters being difficult to contain and having to be encircled with sand. The relevant part reads:

"The waters did but imitate their chief, Rahab, the angel of the Sea, who rebelled at the creation of the world. God had commanded Rahab to take in the water. But he refused, saying, 'I have enough'. The punishment for his disobedience was death. His body rests in the depths of the sea, the water dispelling the foul odour which emanates from it". Irving Jacobs[15] refers to Rabh's comments on Job 26:12 and points out that the epithet used of Rahab רָהַב שׁוֹתֵק is an exact

counterpart of the Ugaritic zbl.ym. This accords well not only with the Rahab passages but with the containing of the sea in Job 38:8-11.

In later volumes, Ginzberg demonstrates the linking of Rahab with Egypt. In Book 3, p.25 Rahab intercedes in the Red Sea for the Egyptians whom he was leading. This may have a parallel in Habakkuk 3:8 where Yahweh's anger is directed not against Pharaoh but against Nahar and Yam. We can probably discern here the influence of Daniel 10 with its doctrine of the angels of the nation. Two other fascinating details emerge: in Vol.5 p.26, Rahab, Leviathan and the Angel of Death are considered to be identical, and I shall return to this later in the chapter. Then in Vol.6, p.8, Rahab is described as Prince of Egypt and it is said that God, according to an old Haggada, first executed judgement on the angel of the Egyptians and then on the Egyptians themselves. This latter point could well be an exegesis of Exodus 12:12: "I will pass through Egypt ... and I will bring judgment on all the gods of Egypt. I am the Lord".

Indeed there is little in these references to Rahab (unlike those to Leviathan and Behemoth) ~~with~~ which appear to be more than relatively straightforward exegesis of Biblical texts; but they do show, which the A.V. did not perceive, that Rahab is mythological in origin.

f. Leviathan in later legend:

The comments on Rahab naturally invite some further remarks on Leviathan (and Behemoth) in later legend both rabbinic and apocryphal. A word is needed both on their place in this chapter and in the study as a whole. As for the first, it is convenient to say something on the monster legends in later writing together rather than scatter these throughout various chapters. As for the second, while the main concern is the exegesis of Job itself this is a supporting strand of evidence. The subject is vast and unwieldy and can only be glanced at here. In many ways the whole area has been only sketchily studied, although Jacob's article mentioned earlier is an excellent sounding in the field and I shall frequently refer to this in the rest of this chapter. I shall first make two general comments, then identify three particular areas where Leviathan is seen as of central importance.

The first comment is that this vast and complex body of material about Rahab, Leviathan and Behemoth is a striking evidence that to the earliest exegetes and commentators, these creatures were undoubtedly mythological. Indeed, until Samuel Bochart we do not find a naturalistic interpretation. Bochart argues, in 1663: "Leviathanis nomine non significari Baleanum, sed Crocodilum",[16] this is also echoed in Paradise Lost (1667).[17] The very late appearance of the naturalistic interpretation ought to place a question mark against it.

The other comment relates to the possible origin of many of the more spectacular accounts of Leviathan in the rabbinic literature in fact being in origin exegesis of passages in the Old Testament (especially, of course Job 40-41; Psalm 74 and Isaiah 27). Jacobs[18] looks at some possible parallels. Indeed he argues that the scattered comments may be "the remains of a more extensive aggadic commentary, possibly on Job 40-41, which incorporated many early mythological traditions". Probably, even the most bizarre stories could be traced to an origin in some part of the Old Testament monster passages.

With this in mind I intend now to make three specific comments on areas where Leviathan is perceived in rabbinic (and in apocryphal and pseudepigraphical writings) as of central importance. The first is that the battle motif is developed, and it assumes an eschatological rather than a cosmogonic emphasis. This emphasis is, of course, that of Isaiah 27:1, rather than of Job where the emphasis is on creation and providence. A particular twist of this whole story is that of the eschatological banquet where Leviathan and Behemoth will be served as food for the righteous. In Vol. v. of the legends collected by Ginzberg,[19] we are told that on the fifth day of creation, God created Leviathan male and female like other animals, but fearing that two such terrible creatures would destroy the earth he killed the female. The legend goes on to say:

"The real purpose of Leviathan is to be served up as a dainty to the pious in the world to come. The female was put into brine as soon as she was killed, to be preserved against the time when her flesh will be needed."

Two interesting considerations emerge from this. The first is that Leviathan is already seen as a threat at the moment of creation. The other is that the purpose of Leviathan's creation is already integrated into God's providence and final outworking of His purpose. This, for all the extravagance and bizarre nature of this legend, is precisely the blend of the real threat of evil and containing of that within God's final purposes that has been demonstrated in the Old Testament texts.

Closely related to this is a second area where Leviathan is of importance in later writings. This is the tendency to find his influence throughout later Biblical stories. Thus, for example, in the Apocalypse of Abraham, a Slavonic work of the First or Second century A.D., but probably from a Hebrew original God shows Abraham the universe and Leviathan's place in that and "the destructions which he caused the world". Also I Enoch[20] 60 speaks of the original role of the monsters Leviathan and Behemoth as being to devour the victims of the flood. Whether these represent a tendency to find Leviathan and other monsters everywhere because they are occasionally mentioned in Scripture, or whether they are evidences of

traditions now lost to us, we have no means of knowing.

A third area of some significance is the identifying of the various monsters and forces of evil. In Legends of the Jews (5:26), Rahab, Leviathan and the angel of Death are considered identical. In the Kabbalah a similar identification is made, and there Leviathan is seen in more purely 'spiritual' terms as 'Evil' per se which will disappear in Messianic times when the righteous as purely spiritual beings will enjoy Paradise with the angels. Another cryptic reference occurs in the Slavonic work The Ladder of Jacob from probably the 1st century A.D. In 6:13 of that work occurs a passage reminiscent of Isaiah 27:1:

"And the Lord will pour out his wrath against Leviathan the sea-dragon; he will kill the lawless Falkon with the sword because he will raise the wrath of the God of gods by his pride". Two powers appear to be mentioned here, and in a previous section an evil spirit called kfalkonagargailyuya is mentioned. H.G. Lunt, in his edition of the work, connects this enigmatic name with "lawless Falkon" and refers to Isaiah 27:1 - nhš. ʿqltwn.. He suggests that this may have been taken as a proper name in Greek which was the probable original language of the Ladder before being translated into Old Church Slavonic. In Greek the loss of initial ayin would yield Kalthon and careless transposition of letters would result in Thalkon; then East Slavonic confusion of θ and φ would

result in Falkon. This would be then the first part of the curious name; the second part might well be connected with the Greek γαργαλιζειν - 'to tempt, seduce', and probably the original text referred to the crooked or lawless tempter, Satan. There is a whole fascinating area of myth involved here with the probable reference to the Isaiah passage and the possible identification of Leviathan and Satan.

Jacobs comments: "In striking contrast with the cursory allusions to this incident in biblical sources, and the terse references in Ugaritic texts to the smiting of Lotan, the slaying of Leviathan is portrayed in rabbbinic literature in detailed and graphic terms".[21] More detailed comment on this is beyond the scope of this study, but it has a bearing on the mythological interpretation of Leviathan.

g. Behemoth in later legend;

Ginzberg[22] argues: "All these legends concerning Leviathan and Behemoth point to the fact which has already been observed by several authors (comp. esp. Gunkel: Schopfung und Chaos Pp. 4-69) that a good deal of old mythological material has been preserved in them." A difference tends to emerge about the status of Behemoth in rabbinic and pseudepigraphic sources: rabbinic authors retain the original concept of a land monster whereas in the pseudepigraphic authors, Behemoth tends to be the consort of Leviathan.

Much of the material on Behemoth parallels that on Leviathan: both are created as food for the righteous, both are involved in other Biblical passages[23] and both tend to be to some extent identified with each other and with other creatures. I Enoch speaks of the Day of Judgment as follows: 7. "And on that day two monsters will be separated from one another, a female monster called Leviathan to dwell in the abyss of the ocean over the fountains of the waters. 8. But the male is named Behemoth, who covers with his belly an empty wilderness named Duidain (?) on the east of the garden where the elect and the righteous dwell" (60:7/8).[24]

It is difficult to be more positive, because apart from Job 40:15-24, Behemoth remains as elusive as Rahab. However, rabbinic and apocryphal writing emphasise both the importance of Behemoth and his mythological status.

h. Comments:

I want now to try to indicate some possible theological importance for the present study in the previous comments on Rahab, Leviathan and Behemoth in later writing. This will both help to underline some of the emphases in the preceding chapters on these creatures and provide a transition to the Sea imagery in the next chapter. Two particular points can be made.

The first arises from Cassuto's[25] thesis that ancient

Israel had epic poetry like that of Ugarit and Mesapotamia of which only fragments are preserved in the Bible. He argues that although this disappeared, probably in the relatively ill-known period after Ezra and Nehemiah, that the themes remained powerful in folk memory and were later embodied in the legends of the Talmudic era. What Cassuto does not consider is the emergence of the mythology in apocalyptic, notably the beasts in Daniel 7, reemerging too in Jewish apocalyptic and in the New Testament.[26] I have already maintained that this material is far more than mere fragments and that, in particular the Job poet has woven it into his whole picture of God and the world. Indeed during the monarchical period there must have been an underground mythology to which psalmist and prophet can refer knowing that their point would be taken. Plainly in a monotheistic faith theomachy cannot be brought openly on to the stage in straight narrative because this would inevitably result in Yahweh being perceived as different only in degree but not in kind from Satan, Leviathan, Rahab, Behemoth and the other sinister figures. However, the picture of the heavenly court is perceived both as a reality and a symbol,[27] and this, as experienced by Job, allows the writer to present a universe peopled with 'gods' and yet maintain the transcendence of God.

The second is that the rabbinic exegetes saw clearly the foundational importance of the struggle of God with the Prince

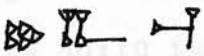
of the Sea and linked this with both creation and exodus. This does not 'prove' that we must so read these references, but it does indicate that we would have to have fairly convincing reasons for rejecting such overwhelming early evidence for that interpretation. In fact, however, post-renaissance man, religious as well as secular has been antipathetic to myth and this emphasis is already apparent in the AV's demythologising of Rahab, and pehaps even before that in the more intellectual side of mediaeval Judaism. A new look at the material is thus necessary and this I have attempted in this study.

Notes:

For Chapter 6:

1. In Euripides: Andromeda. fgm. 121. - referred to in A Greek-English Lexicon of the New Testament, Arndt, Gingrich and Bauer: University of Chicago Press. 1979. P.431.

2. Margalit: "A matter of 'Life' or 'Death'". A.O.A.T. 206. 1980. P.180. - referred to in Day. P6. n.12.

3. rbm. is  - it is conceivable that 'h' could have been omitted because of a superficial resemblance to 'r'. This is not very likely, however.

4. eg. Pope.

5. Clines. Pp.214, 217 and 233.

6. Wakeman. P.58. n.3.

7. Andersen. P.145.

8. Pope. P.185.

9. Habel. P.373.

10. Day. P.26.

11. Kidner, F.D.

12. Psalm 8:3 (Eng. 2).

13. Day. P.90.

14. Ginzberg, L.: The Legends of the Jews translated by Henrietta Szold (Vols 1-7). Philadelphia 1909.

15. Jacobs, G: "Elements of Near-Eastern Aggadah". J.J.S. 27

16. Bochart, S.: Hierozoicon, sive bipertitum opus de animalibus Sacrae Scripturae. Ch. XVI.

17. Paradise Lost: Book 1. ll.200ff:
"that sea beast
Leviathan, which God of all his works
Created hugest that swim the ocean stream"
and in Book VII. l.470-1:

"Behemoth, biggest born of earth upheaved
His vastness...".

18. Jacobs. Pp.4-6.

19. Ginzberg. P.27.

20. I Enoch - Ed. Black, M. - Leiden. E.J. Brill. 1985.

21. Jacobs. Pp. 3-4.

22. Ginzberg. Bk. 1. P.46.

23. Eg. Psalm 50:10 is rendered as "Behemoth upon a thousand hills" in the Pseudepigraphic The Lives of the Prophets (4:10): "Behemoth used to come upon him (ie. Nebuchadnezzar) and he would forget that he had been a man". - Note f says that the text is in error "since in Jewish tradition Behemoth is a primaeval monster, not a demon". This shows again a tendency to identify the various creatures.

24. 'Dudain' or 'Dandayen' east of Eden is presumably the Biblical 'land of Nod' (Genesis 4:16) where Cain went after the murder of Abel. This may be a continuing tradition for in Beowulf, Grendel and the other monsters are called 'the descendants of Cain'. Klaeber in his edition of the text: Beowulf and the Fight at Finsburg - ed. Klaeber, Fr. D.C. Heath, Boston 1950 - mentions an article by Crawford in Modern Language Review (xxiii) P.207, where this is compared to Job 26:5 in the Vulgate: "gigantes gemunt sub aquis, et qui habitant cum eius".

25. Cassuto; U: The Goddess Anath (Translated by G. Abrahams. Jerusalem 1971) esp. Pp.36ff.

26. Not least in Revelation. See eg. an article by Howard Wallace - Leviathan and the Beast in Revelation in B.A. Vol XI, 3. (1948). Pp.61-68 - eg. the beasts from earth and sea in Revelation 13 which have links with Leviathan (sea) and Behemoth (earth). Once again this subject requires theological investigation; Wallace is content on the whole simply to note parallels.

27. The heavenly court is presented as a 'reality' in Chapters 1 and 2 ie. as a vital part of the plot and indeed the most significant agent in the unfolding of events. In the poetic dialogue it appears in symbolic form and the friends conduct their arguments in ignorance of this. Job, too, is unaware of it, but sometimes sees

further, as already noted. On the other hand, the audience do know about the heavenly court and can catch nuances which the participants seem to miss. This fact - that the audience know about Chapters 1 and 2 - is an extremely important factor in interpretation.

Chapter 7:

The Raging Sea:

We must now turn to what is the most basic and all pervading image in any consideration of evil and creation in the Old Testament (for that matter in the New Testament and beyond). The sea, as variously the literal ocean which is the creation of God, yet untamed and menacing; as the haunt of the sea monster and as the monster itself is a major motif throughout the Bible. There are obvious references in the Psalter (eg. 18; 24; 29; 77; 93) as well as in Exodus 15 and Habbakuk 3. However, even where the chaos battle and the powers of evil are not the main emphasis, their presence adds a further dimension to the total meaning particularly of poetic passages. The menace probably lies behind Isaiah 43:2:

"When you pass through the waters I will be with you;
And through the rivers, they shall not overwhelm you."

It may give an added resonance to Song of Songs 8:7:

"Many waters cannot quench love; neither can floods drown it"[1]

These few selected references indicate that to trace this image through the entire Old Testament would be a task beyond the scope of the present study. Thus, although reference will be made to some of these and other passages I shall attempt no full discussion of them, although I shall add two notes:

one on the use of the verb גָּעַר, and the other on a remarkable use of the imagery in the Gospel accounts of Jesus stilling the storm and walking on the water.

What I shall do is discuss the relevant passages in Job: 3:8?;7:12; 9:8 and the references in Chapters 26, 28 and 38. The use of Sea/Yam in these passages in a very real sense controls and defines the more overtly 'mythological' images. To put this another way: the lines of interpretation suggested for Behemoth, Leviathan and Rahab must work here as well without doing violence to language, grammar and context. All these passages have a concern with creation and with the perplexities inherent in the nature of the universe itself.

a. Job 3:8:

In 8a there is the יוֹם / יָם crux already commented on in relation to Leviathan where attention was drawn to the doom-laden and 'uncreating' context in which this verse occurs. The suggestion was also made that there is a deliberate pun on the two words which inevitably makes the listeners or readers thinks of the associations of both.

One further point is worth making. In the rich tapestry of allusions which the poet is beginning to weave, the reference to שַׁחַר in 9c may be significant. In Yahweh's speech in Chapter 38, this occurs in close proximity to יָם and there is part of an integrated picture of the mysteries

of the universe. This may therefore be one of the first of many pointers to that speech.

v. Job 7:12:

הֲיָם אָנִי אִם-תַּנִּין כִּי-תָשִׂים עָלַי מִשְׁמָר׃

"Am I Yam or Tannin, that you place me under guard?" This verse in a poetic and mythological way refers to the event more fully described in Chapter 38:8-11. Personification may be, of course, a mere literary device but in the context it is probable that a more overt reference to the myth is intended.

Some points of detail must be examined first. The word הַתַּנִּינִם occurs in Genesis 1:21 where it is usually translated 'sea creatures', 'monsters of the deep' or the like. The Tannin are called to join in the universal chorus of praise to the Creator in Psalm 148:7. The word is used of venomous serpents in Exodus 7:9, 10, 12; Deuteronomy 32:33 and Psalm 91:13. Dhorme[3] refers to the form הַתַּנִּים in Ezekiel 29:3 and 32:2 (where the reference is to Pharaoh) and he postulates a singular form תָּן - 'serpent' and makes an interesting comparison with בְּהֵמוֹת as 'plural of majesty'. The word also occurs in the Ugaritic texts in C.M.L. 3D 1.37 as the dragon dispatched by Anat and in 6 col.vi. 1.50 as the companion of Arsh in the sea, as well as in a fragmentary passage in Keret (16. 1.31) and in P.R.U. 11. No.3. 1.8. where ym also appears

as do mrym - 'the heights' - presumably of Zaphon. These contexts both Hebrew and Canaanite, have resonances of menace and cosmic evil. The exception is Psalm 148 where the Tannin, like Rahab in Psalm 87 and Leviathan in Psalm 104 are being compared to the transcendence of God and thus their menace is contained.

The word כִּי שָׁמַרְתָּ in 12b is usually translated by some synonym of 'guard' or 'watch'. However, Dahood[4], quoting an earlier article by Loewenstamm[5] wants to translate it as 'muzzle, silence'. The basis of Loewenstamm's argument is his interpretation of C.M.L. 3D. 1.37: lištbm. tnn. ištmlî. He takes šbm as cognate with Arabic šabama from whence comes the noun šibām which has the general sense of 'muzzle'; he sees further confirmation of this in the Akkadian napsamu deriving from the stem psm and occurring in the phrase: "Upon the mouth of the lion about to devour me put a muzzle, on Marduk". However, the early versions support the traditional interpretation of the M.T. eg:

LXX: ὅτι κατεταξάς ἐπ' ἐμέφυλακήν: "that you put a guard on me".

Vulgate: quia circumdedisti me carcere: "that you have enclosed me in a prison".

Targum: ארום תמנו עלי מטרא

this preserves the meaning of 'guard' and also sees a reference to Pharaoh and the Red Sea.

Barr[6] takes Dahood to task, arguing that there is little

evidence for an Arabic word šibam in the sense of 'muzzle'. He also examines Loewenstamm's article and questions the validity of his alleged Akkadian parallel as depending on three unusual sound correspondences for one root: a metathesis, a p for a b and s instead of š. Gibson[7] translates the Ugaritic line as: Was not the dragon captured?", and sees listbm as 3 masculine singular perfect Gt from root šb(y) (šby) - 'took captive', with the - m being enclitic. Thus the linguistic evidence strongly suggests the meaning 'guard'.

Moreover, the context favours the meaning 'guard', especially when we look at the parody of Psalm 8 in vv17ff. Job, there, in one of his grimmest moods, castigates God for His persistent and unwelcome attentions. In particular in 18a תִּפְקְדֶנּוּ is used in a pejorative sense (cf. 10:12) and has implications of the barracks, the parade ground and even of the prison, as in Jeremiah 52:11 where the place of Zedekiah's imprisonment is called בֵּית־הַפְּקֻדוֹת . This is further confirmed by the overall context of the chapter already discussed in connection with the images of death. Job is dwelling on the prison house of Sheol and wondering why this Resheph-like figure (v 20: "why have you made me your target?") sees him to be as much of a threat as the sinister powers of chaos which need to be kept under control. Thus 'guard' is altogether a better translation than 'muzzle'.

There is a further point raised by Pope, but I think not

adequately accounted for by him. He rejects Dahood's interpretation and speaks of the bewildering variety of versions of the chaos monster myth.[8] He argues that "the details of the myth are so variable that it is impossible to construct a canonical version".[8] This may well be true in relation to Canaanite legend. Nevertheless there are some grounds for regarding the Ugaritic myths as we have them as an approach to a canonical version. Certainly the Baal cycle in C.T.A. 1-6, edited by the scribe Elimelek shows a serious attempt to give these stories a definitive form. There are indeed hints of various versions such as the despatching of Lotan (or perhaps, better Litan)[9] attributed by Mot to Baal but claimed also by Anat. However the paucity of the evidence may suggest not so much contradictory stories as references to different parts of the same narrative. Certainly the fragmentary state of Tablet 2 leaves room for a much longer story of the battle.[10]

When we look at the treatment of the same stories in the Old Testament we do not have, I believe a random and uncoordinated selection of variant myths. Rather the Canaanite (and Mesopotamian) stories where the monster is sometimes despatched, other times under guard and other times (perhaps) silenced, become a profound metaphor for God's containment of the evil rooted in the nature of creation itself. The beast is indeed smitten at creation yet has continually to be fought

and contained (cp. Revelation 20 where Satan is bound in the Abyss); but the final smiting belongs to what is significantly called the 'New Creation'. There is a fascinating passage in one of C. S. Lewis' last books which may point us in the right direction:

"God, besides being the Great Creator, is the Tragic Redeemer. Perhaps the tragic Creator too. For I am not sure that the great canyon of anguish which lies across our lives is solely due to some prehistoric catastrophe. Something tragic may, as I think I've said before, be inherent in the very act of creation".[11]

In a very real sense this is what is happening to Job. The Satan is harassing him, but ~~Job~~ God has both him and Job 'under guard' in the ultimately kindly sense of both שמר and נקד, and Job is experiencing something of the anguish of creation itself. This profound dramatic irony is one of the many intimations of the true solution of the problem.

c. Chapter 9:8:

נֹטֶה שָׁמַיִם לְבַדּוֹ וְדוֹרֵךְ עַל - בָּמֳתֵי יָם

"He alone is the one who stretches out the heavens and treads on the back of Yam".

I have translated both participles as present tenses to bring out the nuances of continuous creation and smiting of the monster. Some manuscripts read עָב - 'clouds', for M.T. יָם,

but this probably reflects Isaiah 14:14, a passage I shall discuss in connection with Chapter 38. This change, however, is unsupported by the versions.

Before commenting on the verse itself, a word about the context is necessary. This chapter transforms the easy platitudes of Bildad in Chapter 8 about God's Providence into a profound examination of God's power as Creator and Judge, and as already noted in the discussion of Rahab, does not so much reveal Bildad to be in error as expose him for shallowness. What is significant here is that God the Creator is also cast in the role of God the Warrior and the violence of His activity underlines this. This is of some importance if Yam/Sea is to be understood in a mythological sense here. What we must ask is if this would be the kind of allusion readily discerned by the original hearers. The reference to Rahab a few verses later tends to confirm the view that Yam here is to be understood as the deified sea and thus an allusion to the cosmic conflict appears likely.

However, the Job poet handles the theme in a characteristically individual and creative manner. First, the language of doxology is turned on its head. This God of awesome might appears to orchestrate chaos rather than contain it. His overthrowing - הַפַּךְ - of the mountains in v5 is reminiscent of the overthrow of Sodom and Gomorrah, and a reminder that God who sits on the flood also unleashed it with

devastating consequences. Once again the 'uncreating' language of Chapter 3 occurs in vv6 and 7. Yet the impression is by no means all negative especially in v9 about the constellations, a passage which will be examined in Chapter 8.

Both parts of verse 8 are significant because they foreshadow in a compressed way the structure both of Chapter 26 and of Yahweh's speeches: ie. Chapter 26:5-10 - Creation; 11-14 - smiting the monster; Chapters 38 and 39 - Creation; 40 and 41 - Behemoth and Leviathan. So here "stretching out the heavens" is followed by the trampling of Yam. Thus to understand fully the treading on Yam we must first examine the phrase 'stretching out the heavens'. Habel[12]; in an important article, examines the phrase in some detail. He looks particularly at its use in a number of passages in Isaiah which he sees as always connected with titles or formulae "designed to identify and magnify Yahweh as the unique living God of the entire earth who is in the process of revealing his magnificence". (P.417). He further observes that the phrase is often parallelled by "founded the earth" and thus brings together the ideas of pitching a tent and establishing a building, the latter motif often being associated with the Chaoskampf tradition. He therefore argues that this idiom probably derives from an ancient creation tradition and argues that similar deductions can be drawn from the phrase "stretching out the heavens". He maintains that this

particular way of viewing the creation of the heavens is especially associated with theophany and is the prototype of the cultic tent motif. Most importantly, Habel argues that "the 'pitching' of the heavens by Yahweh is not only viewed as a past primordial event but also as a 'revelatio continua' which is part of his 'creatio continua' and his saving intervention through cult or history". (P.430). All that accords with the interpretation already offered of creation as past, present and future and fits the passage neatly into Job's experience. I want to add a few comments before considering the second part of the verse.

The structure of the passage is significant: vv5-7 speak of the awesome and uncreating power of God, but then vv9 and 10 speak of his greatness and grandeur as Creator. I suggest the reason for this lies in v8. The reference to the chaos battle, like the 'witness' passages is a cry in the dark to a God whose ways are mysterious but whose awesome power once destroyed evil and will do so again. If Habel is correct, the theophany language implicit in "stretching out the heavens" may be compared to Baal's palace from which he appears in splendour and which is associated with his overthrow of Yam. This appears even more strikingly in Chapter 26:7 where it is Zaphon which is stretched out over the void. Moreover it anticipates the reference to the 'cohorts' of Rahab in v13.

Turning to 8b, the crucial question is the meaning of

בָּמֳתֵי אֶרֶץ, Dhorme argues: "Our author who is immediately inspired by Amos 4:13 or Micah 1:3 replaces the 'heights of the earth' by the 'heights of the sea' ie. the waves which rear themselves up so that their crests become as mountain peaks".[13] This makes two assumptions: one is that the book is later than one or both prophets. Dhorme does not consider whether the prophets might be indebted to Job or indeed whether they are influenced by a common tradition. The other is that the word means 'high places'.

Here it is necessary to say something about a very thorough study of the word by Patrick Vaughan.[14] He outlines the basis of his study on the title page: "The forms bāmâ and bāmôt signify the Hebrew words בָּמָה and בָּמוֹת and should be distinguished from bāmāh (pl. bāmôth) which is used as a technical term for a cultic platform." This is a bit dubious and it might be better to say that the words come from different originals rather than seeing them as completely separate words.

Vaughan discusses the Ugaritic bmt and argues that 'ribs', 'sides' or something like 'flank' would be more appropriate than the usual translation 'back'. Also relevant is the Akkadian bamtu which means 'rib-cage'. It is difficult to reach certainty on the issue but I would suggest that what is happening here is a characteristically rich and nuanced expression by the Job poet. The translation 'crests of the

waves' which presumably is the idea if 'high places' is meant is a vivid poetic image and suggests control over nature. However, the meaning of 'ribs' in other Semitic languages is also suggested here and given the reference to the 'cohorts of Rahab' v13 an allusion to the defeat of the sea god is also suggested. Indeed the deliberate ambivalence is a powerful reminder that Yahweh controls both natural and supernatural worlds and that creation and the smiting of the chaos monster are inextricable.[15]

The verb רוּעַ is interesting. It is used in Isaiah 63:2 of treading the winepress in judgment. Moreover, we have in this passage a number of verbs describing various aspects of creation, and we would therefore expect this verb also to have some such reference, especially since it is parallel with 'stretches out the heavens'. This suggests that woven into the texture of this verse is the curbing of Yam as an integral part of the creation of the world. This motif is linked both with the cosmological imagery of sun, stars and earthquakes and with the mythological imagery of the cohorts of Rahab.

d. Chapter 26:11-14:

This passage, already referred to in comments on Death, Rahab and Leviathan is plainly of the utmost importance in the development of the argument. Yahweh here is fundamentally the Warrior as well as the Creator and these verses are full of

vigorous verbs suggesting violent and warlike action and His power is awesomely displayed from the heights of heaven to the primaeval deep. As already suggested, Job, almost without realising what he is saying is moving into the atmosphere of the second part of the book where God is ultimately to reveal His awesome power. There are hints, not yet appreciated by Job himself, that the real enemies are the sinister presences so richly evoked by the ancient Canaanite images so potent in their imaginative resonances.

Verse 11 appears to be the transition between the cosmological and mythological language, although as has been already argued, neither excludes the other. "The pillars of heaven" are generally taken to be the mountains on the distant horizon which appear to support the sky. Thus the picture is universal dissolution. A similar situation is envisaged in Psalm 46 where God is in control even if the cosmos collapses. The theophany language strongly recalls the terror of Nahar and Yam in Habakkuk 3:8 and underlines the picture of God as Warrior. The word רָגַע needs further comment later but I would suggest here that this richly evocative verb is the actual transition from the awesome power of the Divine Creator to more specifically that of the Divine Warrior, the Smiter of the Chaos Monster. The next two verses hint at various dimensions of that battle, and it is the reference to Yam which now calls for attention.

בְּכֹחוֹ רָגַע הַיָּם

The verb רָגַע is most interesting. Dhorme[16] sees it as similar to גָּעַשׁ and as having the idea of 'dividing'. Pope[17] and Habel [18] argue that the verb is used in the sense of 'still, quell' rather than 'rouse', 'churn up' (N.I.V.). The problem is that this derives the verb from רגע (II)-B.D.B. which does not occur in the Qal. The only other example of the Qal Perfect of רגע (1) is Isaiah 51:15 (also Jeremiah 31:35) - where the meaning 'disturb', 'stir up' seems much more likely than 'still'. The Hiphil of רגע (11) does occur in Isaiah 51:4: "I will make my judgment to rest for a light of the people" (A.V.). This may be a deliberate contrast to v15, and the prophet may be deliberately employing the two words to underline this. Thus the meaning 'stir up' is probably correct here. Moreover God has already 'stirred up' or 'roused' the Leviathan/Satan/Rahab figure and there may be a nuance of that here.

Further, the article here may be of some significance. I have argued that Yam/Sea is not in the Old Testament as in the Canaanite stories the main antagonist of God as this would veer too far in the direction of dualism; thus here, where the chaos monster is specifically referred to, the sea becomes the haunt of the monster rather than the monster per se. The poet's choice of language is thus delicately nuanced and no slavish echo of the Canaanite stories.

Some, notably Pope[19] have discerned another reference to Sea, and that a more overtly mythological one, in 13a:

בְּרוּחוֹ שָׁמַיִם שִׁפְרָה׃

The M.T. reads literally: "By His Spirit (Wind) the heavens are clearness". Pope refers to Marduk subduing Tiamat by a mighty wind and using a net to capture her. He points out that the Akkadian saparu - 'net' is similar to סְפָרָה, a word which occurs in Psalm 56:9 meaning a 'bag' or 'bottle' for tears. He follows Tur-Sinai in reading שָׂם יָם - "He put Sea" ie. "He put Sea in a bag". Habel[20] gives an alternative explanation, arguing that the בְּ in בְּרוּחוֹ is due to dittography from הָ in 12a. He reads שִׁפְרָה׃ as a Piel form from שׁפר and translates the phrase "His breath stretched out the heavens", following Gordis in his suggestion that špr is related to Akkadian šupparu - "to spread out (a canopy)", a motif which is often associated with founding the earth (eg. Isaiah 48:12-13).

On balance, the reference to Sea is unlikely in this verse and it may be that a reference to Genesis I would help. There the primaeval chaos was dispelled by the רוּחַ and the result was light. If behind these sober-seeming verses in Genesis lies the chaos battle, then the linking of brightness here with the defeat of the monster would be most appropriate. Moreover, verse 14 with its hint of awesome mysteries beyond even those which have been described is a further anticipation of Yahweh's speeches. The chaos monster and its cohorts are

indeed awesome and terrifying but they and their defeat are only part (and that not most important part of the work of the Creator).

e. Chapter 28:

This passage by its very nature has been frequently referred to in this study and will be examined in more detail in Chapter 8 but some general points must be made here before looking at verses 11 and 14 which bear on the specific theme of Sea. Gibson expresses the function of the Chapter thus: "A figure steps forward from the surrounding audience and recites this magnificent poem whose single thought is that true wisdom belongs to God alone and cannot be found by men".[21]

Now this is a very important point for the present study. In Chapter 26 God has smitten Rahab 'by His Wisdom' and this is important for our understanding of this chapter. Moreover the awesome power of man in 28:9ff both recalls and is put in perspective by the awesome power of God in Chapter 9. As will be demonstrated in the next chapter, we have here a rich tapestry of allusions to some of the leading motifs and images of earlier chapters and the author is putting down markers for the final solution to be unfolded by Yahweh Himself. The possible choric nature of the surrounding chapters will also be discussed and a case made for the chapters being accepted as they stand.

For the purposes of this chapter what is important is that wisdom is inaccessible to Yam, Tehom, Mot and Abaddon. More particularly, at the heart of the passage, and in a distinctive way we have two references which remind us of the elusive figure of Sea and its involvement in Creation itself. The mining operations in the bowels of the earth have overtones of the netherworld itself, the place which is also the source of the cosmic rivers. These are mentioned in 11a - מִבְּכִי נְהָרוֹת, familiar as the Ugaritic mbk. nhrm., the abode of El. This, of course, is also the mountain of assembly, where the Divine court meets whose activities have such a profound effect on the action of the book. This may be a veiled reference to the inability of man to perceive the true significance of the 'sources of the rivers' even though he searches them physically.

This leads on to verse 14 where Tehom and Yam say that they do not have wisdom which is tantamount to saying that they are but creatures. This is of vital importance in the overall thrust of the book. It implies that Tehom and Yam are merely part of the scheme of things and that God's overarching power contains them. Similarly both Behemoth (40:15) and Leviathan (41:25) are described as creatures. Nothing in the universe other than God exists per se. A further echo of Canaanite story may be discernible here. In C.M.L. 3C. 11.19ff. occur the hauntingly beautiful lines where a whisper

runs through woodland and stony ground and from sea to stars. This whisper is about lightning with its theophanic symbolism which Baal alone understands and which must be searched out in Zaphon.

The atmosphere indeed of this chapter is reminiscent of the references to Leviathan in Psalm 104 and Rahab in Psalm 87. Yam here is firmly under the control of Yahweh. This is not a contradiction of the other passages where the raging Sea is seen as a menace but must be placed alongside them and seen to complement them. The emphasis of this chapter is that the only real fear in the Universe is the fear of Yahweh. A similar idea may be seen in Revelation Chapter 6: 12-17; there is the terrifying language of theophany, of cosmic convulsion, earthquake and universal dissolution, yet what grips people with mad terror is the fear of God. Far better to die in a crashing avalanche than to face the "wrath of the Lamb". Thus, this chapter is an important stage on the journey to chapter 42 where all secondary figures fade away and Job is left along before "the Judge of all the earth".

f. Chapter 38:

Previous chapters have demonstrated that all the various mythological images have both been summed up and illuminated in Yahweh's speeches, and particular attention has been focussed on the Behemoth and Leviathan passages in Chapters

40 and 41. The sea references specifically come together, in this chapter, in vv8-11, but fully to grasp their significance the chapter as a whole must be examined. Enough has been said so far to establish that in Chapter 38 and 39 there is far more than 'nature poetry'. Not that this is absent; in the next chapter I shall particularly examine the wild life imagery of Chapter 39. Rather the whole cosmos and its deeply rooted evil embodied in the monsters of death and chaos are called to witness as God in panoramic and stunning detail gives Job and the audience an insight into His creation.

The structure and technique of the chapter must be examined. Yahweh speaks מִן הַסְּעָרָה , probably the one gathering in Chapter 37, and thunders from Zaphon as Baal does when his palace is completed. This is a fine dramatic touch and a palpable reminder of the power and majesty of God. But there is more. Storms and other violent natural phenomena are not self-evidently manifestations of God; indeed they seem more like a further outburst of evil. They, and other phenomena of evil are about to be unfolded by Yahweh. Also the verb וַיַּעַן is significant: this is a reply to Job's series of speeches beginning in Chapter 26[22] and indeed to all his previous speeches. Especially, as already noted, God's words echo the very structure of Job's in Chapters 9 and 26 and are thus very directly addressed to his situation.

I want further to make a suggestion about the structure

of Chapter 38:4-41. It is reasonable (and perhaps obvious) to take vv4-7 as a poetic description of the creation of 'the heavens and the earth'; then the rest of the chapter would be a number of examples of created phenomena. Perhaps, however, bearing in mind earlier comments on Chapters 9 and 26, we have here a series of pictures of the creative act itself seen from different angles. Thus the curbing of Sea would in a very real sense be parallel to creation itself, an emphasis already noted in previous passages. Thus the structure of the chapter would be as follows:

vv 4-7: Foundations of Earth Laid by Yahweh.

vv 8-11: Curbing of Sea.

vv 12-15: Creation's Dawn.

vv 16-18: Darkness and the Netherworld rooted in Creation.

vv 19-38 Phenomena of the Heavens.

vv 39-41: Yahweh the Provider.

Verses 8-11 themselves are the culmination of the sea imagery in the book and I shall comment on these first and then look at the further light shed by the context. Driver/Gray have a most interesting observation:

"The original independence of the sea and the stern conflict before it was subdued, which belong to the mythology lying behind these verses, are blurred by the fundamental monotheism of the writer, who for purposes of poetry does not, however, refrain from introducing traits that only receive their full

explanation from polytheistic thought: see on 7:12, 9:13; 26:12".[23] The word I would dispute is 'blurred'; far from being a threat to monotheistic theology, Canaanite (and other) mythology is used here, as throughout the book to emphasise the unapproachable transcendence of God, while at the same time showing the sheer power and scale of the evil rooted in creation. But Driver/Gray are right in their contention that the polytheistic background (which they obviously at the time of writing saw as Mesopotamian) is vital for a true understanding of these verses.

Another fundamental point is that it is Yahweh Himself who speaks thus of the sea, placing His imprimatur on this approach seen so far in the speeches of Job to which Driver/Gray refer. Now this dimension, as already noted, is entirely missed by the Friends in their speeches, and this omission is part of their inadequate picture of God for which they are castigated in Chapter 42:7. Job had already linked creation with the curbing of Sea and the defeat of the monster but had not yet been given the revelation of its part in the total cosmic pattern.

There are a number of points of detail which further illustrate the use of mythological motifs. There is a wonderful blend of menace and playfulness in v8. The terrifying chaos monster is seen as a baby but nonetheless with a vigorous and dangerous life of its own. This is both

a parallel and a contrast to the Canaanite stories. Baal and Yam are well-matched and the outcome of their struggle is doubtful. In the Old Testament we have to hold in tension two ideas: the incomparability of Yahweh and the real menace of evil. From the human side there is a perceived dualism and that is echoed in the language used of God's battle with the Chaos monster. The curbing of such a powerful monster is an inevitable consequence of its creation, and only the Almighty could do this. Moreover, this is a continuing task and it is here that the ambivalence of Yam/Sea is so important. In one sense the restraining of the sea within stricts limits refers 'merely' to the natural phenomena of shores, cliffs, sands and headlands which prevent the ocean overrunning the land. As the centuries pass there is continual 'battle' of sea and land with the sea often winning. Yet this is also a powerful metaphor for that titanic and elemental struggle of God with the forces of chaos, a struggle inherent in the act of creation itself.

The verb סוך is important here and is probably used in deliberate reference to 1:10 and 3:23. Satan in 1:10 uses the word in the sense of 'protect'. God has put a hedge around Job and through that hedge nothing evil can pass. The word is then used pejoratively by Job in 3:23 where he complains that he is "cribbed, cabined and confined" by God (much as he later complains in mythological words in 7:12). The use of the word

here brilliantly echoes and further defines its earlier use. God has indeed, Satan and his minions not withstanding, 'hedged' Job in. Satan appears unaware that this hedge is still intact and that just as the sea may batter, erode and inundate the land but eventually be forced to recede, so his attacks, ferocious as they are, will not finally overpower Job. The link with Chapter 3 is reinforced by the reference to the womb, and the parallels of the womb and Sheol have already been noted in the discussion of death. Indeed in many ways the word שׁוּר/סוּר has overtones of the Divine Providence which in Biblical Theology is an essential component of the doctrine of creation.

The verb בְּגִיחוֹ is a violent word, significantly used in 40:23 of the river rushing against Behemoth as well as of the Rahab-like figure of Pharaoh in Ezekiel 32:2. Once again this can be a purely natural phenomenon, but it has implications of primaeval violence and menace. Also, in a beautiful image, clouds and darkness are described as its 'swaddling bands' and this has probable significance on the metaphorical level. In Chapter 3 clouds and darkness were seen by Job in his black despair and evidences of 'uncreation' and evil. However, here Yahweh is showing that these apparent harbingers of evil and disaster are in fact God's gracious providence to curb the violent sea god. Thus, even the darkest mysteries of the universe are part of God's plan to 'hedge in'

the monster.

Moreover, in v10 the use of חֹק recalls Job's employing of the word in 26:10 and is another indication that Yahweh is taking Job's earlier insights and placing them in the context of creation and providence. There Job was speaking of the horizon, the boundary of light and darkness (perhaps with metaphysical connotations). The form חֻקִּי is discussed by Blommerde[24], who argues, following Dahood, that the suffix is "an i-suffix of the third person" ie. "its limit"; followed by the N.I.V. - "limits for it" (although this preserves a neat touch of ambiguity). However "my limit" would seem more natural and would emphasize that it is Yahweh Himself who establishes that limit.

A further detail in 10a is וָאֶשְׁבֹּר - the phrase literally means: "and I broke my statute on him". This verb has caused problems. Dhorme[25] transposes וָאָשִׂים from 10b and translates "when I imposed on it my bounds". Then he places וָאֶשְׁבֹּר in 10b which he translates as "I shattered bolts and doors". This is an attractive view, but it may not be necessary, and indeed may obscure some of the nuances of שׁבר. The word is used metaphorically in Proverbs 25:15:

וְלָשׁוֹן רַכָּה תִּשְׁבָּר גִּרְם - "a gentle tongue can break a bone". Also in Leviticus 26:19 - וְשָׁבַרְתִּי אֶת־גְּאוֹן עֻזְּכֶם - "and I will break your stubborn pride". This use in Leviticus is probably very close to the meaning here, which

we may paraphrase as:

"And I broke him by imposing my limit upon him".

The word is used again in v15 with similar connotations as I shall suggest later, and thus there is a case for retaining the M.T. in spite of the difficulties.

Perhaps the most striking detail of all is found in 11a and this has not been given the attention it deserves. The verb רָאַתָּ takes us into the world of Genesis 1 and reminds us of a fundamental difference between Hebrew and Canaanite theology. The most characteristic element of the Biblical creation account is the creating word. Nothing illustrates more clearly that the smiting of the sea is not simply the crushing of one power by another. The word of God is the creative agent which itself gives life and curbs chaos. This is, in effect, another way of saying that it was 'by wisdom' that God smote the monster; Job has used 'words without knowledge' but not Yahweh. This also anticipates the climax of the book when Job realises the solution to the problem. God's speaking had once curbed the monster and in a very real sense as He speaks of this the words bring not only information but healing to Job. In Genesis 1:19 God said: "Let the waters under the sky be gathered to one place and let the dry ground appear". That, in more measured language, is saying what is described here in mythological language.

11b has also caused some difficulties. In particular the

phrase: וְשַׁתָּ בְּ - lit. "and one shall put on the pride of your waves". In effect one shall put the waves down, not allow them to come further. Thus as in the AV: "shall be stayed", changing the "one shall" into the passive. Possibly the nearest parallel is Exodus 7:20 - lit. "he (Moses) lifted up with the rod". Blommerde[26] proposes keeping the consonants and reading yišatab an infixed 't' form from šbb related to Ugaritic tbb - 'to break'. There are, however, no certain examples of infixed t forms in Hebrew. Pope[27] disputes the existence of this root and refers to C.M.L. 2. Col.IV. 1.27: yqṯ. b'l. wyšt ym. Gibson translates this line: "Baal dragged out Yam and laid him down". He takes wyšt from the stem št (√šyt) - 'to set, put'; pointing out that Driver and Cross take it from √šty - 'to drink'. Possibly they had in mind the Norse legend of Thor's battle with the giants where at one point the god is asked to drink in one draught a potion in a modest-sized drinking horn. Thor is distressed at how little he seems to have drunk until he discovers that the horn holds the sea and he has drunk so much that he has caused the ebb tides. De Moor in his recent translation of the Ugaritic texts[29] translates the line:

"Ba'lu wanted to drag away
and put Yammu down"

In a footnote he suggests "wanted to dry up" as an alternative translation for yšt.

It is likely that the Ugaritic and Biblical passages, therefore, refer to the same area of meaning. It is even possible that the sense of the Ugaritic passage is to be read in the light of this verse ie. Baal brought Yam under control.

It is important to examine the context of these sea verses: first the immediate one and then the chapter as a whole to demonstrate how closely integrated they are with the developing theology and imagery. The immediate context is the delight of the morning stars and the sons of God at the dawn of creation. This is an important linking of the heavenly court with the world of the stars. What is vital to note is that the members of the heavenly court are not co-creators: they rejoice but do not themselves participate in the work. Their rejoicing is a powerful suggestion that creation is 'good' and that the Divine Providence is a loving one. Further, in a way that preserves monotheism, powers other than God are seen to be part of the created order. No attempt is made to explain their origin, other than, of course, the word בָּנִי which, among its other implications, obviously implies that God is the source of their life.[30]

Some further comment is need on the parallelism between בְּנֵי אֱלֹהִים and מִזְבְּחֵי בֶלֶק. The star passages in Job will be looked at in Chapter 8 where it is pointed out that many of these which occur in the book and elsewhere in the Old Testament often have metaphorical overtones eg. in Judges 5:20 when they

fight against Sisera. So here, the physical and metaphysical are neatly combined in this poetic account of the creation of the world.

Canaanite mythology also offers some interesting material bearing on this theme. A significant passage occurs in Shachar and Shalim and the Gracious Gods C.M.L.23.

Line 54 reads: šu. ʿdb. lšps rbt.

wlkbkbm. kn (m)

Gibson[31] renders this:

"Raise (and) prepare (an offering) for Lady Shaphash and for the fixed stars"

He notes that DeMoor reads knt for kn(m) and translates "establish for Shaphash a large (city) and for the stars a stable one". However, in his recent work, already cited, De Moor's translation is much nearer to Gibson's than his earlier one. Now he renders the line:

"Perform great works for Shapsu
And lasting works for the stars".

He argues that the feminine plural is here used in an abstract sense. The point is that, whatever the translation difficulties, Shaphash and the stars are mentioned equally as objects of veneration.

In a difficult and broken tablet: C.M.L. 10. Col i. 113/4 occur the words: dlydʿ. bn. ʾil

phr kkbm

Driver[32] supplies wrqm and dly bn: (and tell) that the sons of El may know (and that) the host of the stars (may understand)". L.5. reads dr.dt. šmm: "the generation of the heavens". Once again, the hypothetical verbs are not the major issue for this study. What is important is the exact parallel of the stars and the sons of El, corresponding to Job 38:7 and the combining of both as "generation of the heavens".

This image operates on two levels. The first is as a pictorial way of speaking of natural phenomena. As in Psalm 148 all creation, including 'shining stars' (v3) and "great sea creatures" (v7) join in a great symphony of praise to Yahweh. This continues in the mediaeval idea of the 'music of the spheres', beautifully captured by Shakespeare in Lorenzo's words to Jessica:

> "There's not the smallest orb that thou beholdest,
> But in his motion like an angel sings
> Still quiring to the young-eyed cherubins".
>
> (Merchant of Venice Act V. ll.60-62)

That level of meaning is not in dispute. However, there is also a mythological or theological level where these phenomena of nature are manifestations of a greater reality and are the visible symbols of the heavenly court and the invisible presences whose role is so crucial to the whole book of Job. This provides a framework for the following passage on the curbing of the sea. The activity of the creator which

filled the heavenly courts with joy is the same power which curbed and continues to curb the ocean.

This is further exemplified and developed in vv12-15 on the dawning of the day and indeed the morning of creation itself, an event parallel to the containing of the raging sea. בֹּקֶר is here personified in v12a. It is, however, particularly שַׁחַר in 12b which I shall discuss. Here, I believe, we have another example of the kind of extra dimension already noted in the poet's use of Resheph (5:7), the possible mention of Nergal (28:4) and numerous other possible instances adduced by Michel in his commentary. שַׁחַר has already been mentioned in a number of significant contexts in Job, in 3:9 in close juxtaposition with Leviathan and again in 40:10 of the light from the monster's eyes. This will be a useful place to try to comment more fully on some of the scattered references in both Hebrew and Canaanite texts. The most significant passage is Isaiah 14:12-15 which speaks of the impious attempt of Helel ben Shachar to storm the heights of Zaphon. The historical context is the downfall of the king of Babylon in his overweening pride, although as so often in the Bible, it is not simply the city but its arrogant spirit which is important. The seer in Revelation 17 personifies it as the scarlet woman riding on "the beast... out of the Abyss" (v8). Thus behind human pride there is a more sinister power. The Church Fathers linked this

passage to Luke 10:18 - "Jesus replied 'I saw Satan like lightning fall from heaven" and with the casting of Satan from heaven by Michael in Revelation 12:8. This is a huge subject in itself and goes well beyond the bounds of the present study, but is another example of persistent early interpretations of significant passages in an extra-literal sense.

The star imagery in Isaiah 14, of course, has a literal level where it probably refers to Venus rising in glory in the early dawn but soon extinguished by the rising sun. הֵילֵל is probably from the root הָלַל 'to shine', used in Isaiah 13:10 of the light of the stars, and most significantly in Job 41:10 again in connection with שַׁחַר . The poetic quality as well as the mythological undertones of the phrase are captured in the majestic A.V. rendering 'Lucifer, son of the morning". Also "the stars of El", "the mount of assembly" and "the heights of Zaphon" are all parallel showing that here we have a rebellion in the ranks of the 'sons of God' to usurp the high God. Once again there is the characteristic identification of El's mount of assembly and Baal's Zaphon,for Yahweh is Lord of both. There also occurs the significant phrase בִּמְתֵי עָב , reminiscent of the 'back of Yam' as well as Baal, rider on the clouds. All this suggests that Shachar is a significant figure in the context of theomachy.

I want now to say something of the Canaanite background

and in particular the allusion to an attempt by Athtar to take Baal's throne. In C.M.L. 6. Col i. ll.56-63, on the death of Baal, Athirat nominates Athtar to sit on the throne of Zaphon. There are obvious differences with the Helel ben Shachar episode: it does not appear to be Athtar's choice and he readily admits his own incompetence. Nevertheless we are in the realm of myth not of strict logic. Isaiah takes this basic story, and like the Job poet he uses it for his own purposes to provide a picture of a more sinister enemy. Craigie[33], in a brief article, argues that 'rẓ, the epithet used of Athtar could mean 'luminous' rather than terrible and thus that Athtar's request is for one who can flash like lightning. This accords well with the meaning of 'Helel' in the Biblical passage.

I want, therefore, to suggest that behind the reference to שַׁחַר in 38:12 is that story in its various versions, reminding the audience of that conflict with evil already glimpsed many times in the book and about to be revealed in all its awfulness in Yahweh's second speech. J.W. Mackay[34], in an interesting article, attempts to find Greek antecedents for the story and compares Helel with Phaethon. However, many reservations we may have about this, as Craigie does in the article already cited, McKay nevertheless makes the valid point that except where שַׁחַר occurs with the definite article it is never simply a division of time but has

personality. Here, in particular, where בֹּקֶר is also personified we have a plain reference to the mythological character of Shachar, connecting the verses even more strongly with the curbing of the sea.

Some further nuances of meaning can be discerned in other passages of Shachar and Shalim and the Gracious Gods. One initial point is important: whatever else might be said, Shachar is a son of El, as Satan is a son of God. There is a fascinating phrase in ll.23 and 58 - 'cleavers of the sea', or 'those who cut off the day' if Gray's reading is accepted[35]. This is another reminder of the yām/yōm ambiguity already discussed in connection with Chapter 3. Similarly the phrase bn. ym. - 'children of the sea' has been taken by Driver as meaning 'born in one day'. If the 'sea' meaning is accepted,they are connected with Yam as well as El. Moreover in l.62 the description of their lips which reach from earth to heaven recalls the jaws of Mot and his ravenous appetite. Line 69 may be significant as well: ngr mdrʿ: 'the watchman of the sown land'. We may compare this with Isaiah 21:11 where in the oracle against Dumah the watchman is asked about the night. John Geyer[36], in an important article argues for a mythological interpretation for this, and indeed the other oracles against the nations, and speculates that the mysterious watchman is in fact the guardian of the underworld. Oswalt, in his commentary on Isaiah points out that the

indefinite participle קֹרֵא which he translates "one calls" - "lends a distant ghostly quality to the call". In the Ugaritic text the whole scenario is presided over by mt. wšr whose brooding sinister presence permeates the whole poem. Tsumura, in an article on the phrase[38], discusses its links with an Aramaic incantation text on a magic bowl which has a depiction of the Angel of Death with two weapons. He argues that mt w šr - 'Death and Evil' is none other than Mot himself. If Tsumura is correct, the Ugaritic poem thus brings together Yam and Mot. All these considerations give a rich mythological context to שַׁחַר which reinforces the powerful impact of the sea passages.

The significance of all this may be further enhanced by a possible rendering of the difficult v15. In an article[39] G.R. Driver draws attention to the suspended ע in יִתְלַשָּׁעִים in 15a. He suggests that the copyists believed this denoted some unusual significance for the word, and further postulates that instead of evil men, evil constellations are intended. The next crux is the phrase in 15b - וְיָרֹעַ רָמָה On the basis of Arabic, Driver identified the 'upraised arm' with the arm of Leo ie. the stars of the Navigator's Line which extend across the sky from horizon to zenith, and translates the verse:

"And the light of the Dog stars is withdrawn from it
And the Navigator's line is broken up".

If this is valid, then some fascinating conclusions emerge. We are still in the world of the 'sons of God' and indeed of the untamed sea with its perils for benighted sailors. God is revealing to Job the innermost secrets of a universe which is indeed under Divine control but where other and sinister forces are also active. Thus, so far, in Chapter 38 the curbing of Sea is not only a particular event but one way of describing the Divine creation and the containing of all the forces called into being.

This impression is strengthened in vv16-18 where the domain of sea is identified with that of מָוֶת and צַלְמָוֶת and where, as already noted, אֶרֶץ is probably the underworld. Job is asked if he can 'comprehend' this realm; הִתְבֹּנַנְתָּ used here in the Hithpolel theme means more than 'understand', it has the nuance of control as well, the 'understanding' by which God made the universe. So again this is creation itself and the netherworld and the primeval ocean seen as part of the total picture of the cosmos.

In vv19-21 the same action is described in terms of knowing the dwellings of Light and Darkness, here personified as were Dawn and Morning. Light and Darkness are the great primaeval realities, not simply markers of time, and thus to "know" them would be to have the Creator's power over them. Plainly there are echoes of Chapter 28 with its demonstration of the inability of all created things to find the place of

wisdom.

Verses 22-35 survey the mysteries of the heavens and the purpose of their creation and in particular heavens and the deep are linked together in a panoramic survey. Moreover, the emphasis on the purpose of these phenomena underlines the Divine Providence which is at the heart of the Biblical doctrine of creation and focusses on areas of that creation which are remote from human beings and their concerns. 23b is particularly interesting: לְיוֹם קְרָב וּמִלְחָמָה; again this can have a perfectly ordinary explanation and the Targum sees an allusion to the hail hurled at Pharaoh's army. However, in Isaiah 30:30, hail is an element in a theophany (as in Psalm 18:12), and thus we may discern another reference to the chaos battle. Watering the desert land is a beautiful image in itself, but may also be a reminder of the liberation of the earth from Mot's devastating power. This merges into a powerful passage about rain, ice and frost and their origin. Again the womb image is a link with the sea passage. Also here is another indication of the power of Yahweh over the mighty sea and once again this is not merely brute force. The primaeval deep (v30)is muzzled by tiny drops of moisture; indeed the word לכד is used of the linked scales of Leviathan in 41:9.

In vv31-33 the deep merges with the stars (cp. 'the whisper of the oceans to the stars'. C.M.L. 3C. 1.22). Fully

to know the answers to these questions would be to know the place of Wisdom and to have the power of the creator. In particular the word מִשְׁפָּרוֹ in 33b may be significant. Dhorme[39] links it with the Akkadian šaṭāru - 'to write' and refers to Delitzsch's view that this is an equivalent of the Akkadian phrase šiṭir šamâmi - lit. 'writing of the heavens' which refers to the starry sky. We may therefore have another reference to the heavenly court and the ordinances carried out by them.

The next section (vv34-38) raises many fascinating issues and contains much language with mythological overtones. Again the sea imagery is very prominent in v34 and again linked with the creative act itself. But perhaps in this connection, the most significant verse is the obscure v36:

מִי שָׂם בַּטֻּחוֹת חָכְמָה אוֹ מִי נָתַן לַשֶּׂכְוִי בִינָה׃

The question at issue is whether we are to see the Egyptian deities Sekwi and Thoth behind this text. Dhorme[40] translates:

"Who has imparted wisdom to the ibis,
Or who endowed the cock with understanding?"

He points out that 36b occurs in a Jewish prayer to God "who has given Sekwi understanding to distinguish day from night". We may further note the reading of the Targum לְתַרְנְגוֹלָ בַרְא - 'to the wild cock', and the Vulgate reading - gallo. Dhorme also quotes R. Simeon - ben - Laqesh in the Babylonian Talmud (Rosh-hashanah 26a) that in the territory of Genessaret the

cock was called שכוי . The meaning 'heart' favoured by most of the versions appears to be linked with the root סכה , more common in Aramaic as סכא which basically means 'to look at', 'examine', and thus its associated noun would probably have some such meaning as 'reflection, speculation'. He also points out that Thoth has been recognised in דחוט which is written in Egyptian as dhwtj and in Coptic as Θout. Dhorme identifies this with the ibis, ie. the bird of Thoth, as the cock is the bird of Sekwi.

Pope[41], perhaps characteristically, goes in a mythological direction and translates: "Who put wisdom in Thoth?

Who gave Sekwi understanding?"

He points out that Philo of Byblos gives the Phoenician pronunciation as Taaut (os); this would reflect a form tāhût. Moreover, Sekwi is probably linked to the Coptic souchi ie. the planet Mercury. Thoth was essentially the god of learning, the Master of the Word and of Magic, later identified with Hermes/Mercury by the Greeks and Romans; 'Hermes Trismegistos', honoured by medaeval alchemists.

Habel[42] suggests the reading sukki - 'my booth, my pavilion', and tu ḥ ot he sees as link with the verb twh - 'to cover', He translates:

"Who put wisdom in the cloud canopy

And who gave discernment to my pavilion?"

These emendations, however, appear to lack manuscript or

versional support. More germane for the present study is his further comment that: "An overt reference to Egyptian deities, however, seems foreign to the monotheistic character of the book of Job". This view is also expressed by Andersen who argues that it is "highly improbable that pagan gods would turn up in a book so ruthlessly monotheistic, and in naturalistic poems which for all their adornment with mythic imagery are thoroughly purged of mythological thought"[43].

My argument is that it is just such an introduction of pagan deities which underlines and enhances the 'ruthless monotheism' of the book. Right from the beginning, when the basic image of the heavenly court is established and the Satan appears among the sons of God, the book has presented a universe of great complexity where God Himself is supreme, but where that supremacy is both heightened and made more mysterious by the awesome power of His enemies. Three particular points can be made.

The first is that these hostile powers have centred particularly round the grim lords of the primaeval sea and the netherworld, but other figures such as Resheph, Nergal and Shachar have been discerned. One point which has emerged over and over again is the incomparability of Yahweh, most especially in relation to these awesome figures. If Thoth and Sekwi are indeed to be found in this verse, their presence underlines the point that they are creatures; their powers are

derivative and exist only at the gift of the Creator.

The second is that the unity of the physical and metaphysical universe is stressed, and indeed for ancient man these were not separate. Just as Yam is both the sea and the seagod, so Thoth and Sekwi can both be the ibis and the cock as well as the powers controlling and associated with these birds. None of this is to deny that the chapter on its most obvious level is concerned with nature, but rather to emphasise that for Biblical theology as for other ancient theologies and mythologies, the physical universe cannot ultimately be explained in physical terms. Indeed, in the Behemoth and Leviathan passages we have the same ambivalence, although there, as I have argued, the supernatural is primary and the naturalistic secondary.

The third point is that here in this verse we have an anticipation not only of Chapter 39 about the animal kingdom, to which vv39-41 with their picture of the Divine providence in that kingdom form a bridge, but we also have an anticipation of the Behemoth/Leviathan passages. In the Legends of the Jews[44] vol.9. Pp.28 and 29 state: "As Leviathan is king of the fishes, so the Ziz is appointed to rule over the birds". The Haggadah found his name in Psalm 50:11: זיז שדי , which they took as a proper name. Most significantly the passage reads: "On account of his relation to the heavenly regions, he is also called Sekwi, the seer".

A whole mythology is plainly involved here: Behemoth, Leviathan and Ziz comprehend the whole animal kingdom.

Moreover, the whole chapter on this level hangs together well. The sea is the most fundamental symbol of those forces created by God and restrained by Him. Everything in the universe, however powerful, is hedged in by God and the sea is the most striking illustration of that.

f. A note on גָּעַר

In the comments on Job 26:11 I said I would return to the phrase וְיִתְמְהוּ מִגַּעֲרָתוֹ because both the verb גָּעַר and its noun גְּעָרָה occur in a number of significant contexts. In this particular verse it is the 'pillars of heaven' which are dumbfounded at God's rebuke and the poet then goes straight on to talk about His power over the Sea and the Sea Monster. In an important article, A.A. MacIntosh[45] makes a thorough analysis of the word and argues that its meaning is wider than that suggested by the usual English translation 'rebuke'. He argues further that גע , the bilateral root, suggests a rumbling sound, thus גער probably originally described physical reactions including roaring and growling which expressed passionate anger. Not only so, but the word would probably as in Nahum 1:4 (where again 'sea' is the object) suggest the potent effect of that word and thus comes close to the meaning of 'curse'.

In another article, S.C. Reif[46] takes MacIntosh to task for arguing that the translation 'rebuke' reflects moralising and legalistic tendencies in post-exilic Judaism. Reif has no trouble in demonstrating that many Jewish commentators saw in this word a physical sense; citing among others the 13th century commentator Moses ben Nahman who understood the word in Job 26:11 to refer to the sound of thunder.

It is somewhat difficult to see how these notions are exclusive, especially if the waters in the relevant passages (Psalm 18:16; 76:7; 104:7; Isaiah 17:3 and 50:2) are seen as having metaphysical connotations. What I want to say is rather different. In the context of Job 38:8-11, while the word is not used, it is practically equivalent to וָאֹמַר in 11a[47], and thus that passage already discussed gives content to the word. This, I suggest is confirmed by the references in the Psalms and the prophets. In Nahum 1:4 it is used of God drying up the sea by His rebuke. Obviously this can refer to the Red Sea and to Yahweh's destruction of Egypt as foreshadowing that of Assyria. Nevertheless the use of the word וְהָרוֹת in the same verse reminds us of that more fundamental cosmic battle as does the theophany language in the following verses. Similarly in Psalm 18:16 (and in Job 26:11), earth and sea are terrified at God's rebuke. We have very similar passages in Psalm 104:7 and Isaiah 50:2 showing the word used in the context of theophany which is a special example of the God of

creation appearing in plenary power in that creation and demonstrating His might. Thus the word is a poetic and colourful equivalent of גער , the creative power which by a word made and restrained the sea.

The link with ארר reminds us of Job 3:8 with the Yōm/Yām ambiguity - "the cursers of day/sea", already commented on in the Leviathan discussion. There may be another subtle level of word-play here. The experts who cursed days and were also in touch with the ancient powers of chaos, also used language as incantation and believed in the power of the word. However, only Yahweh has that ultimate power.

The word also occurs in the Ugaritic texts. In C.M.L. 2. Col.i. 1.24 Baal rebukes the gods for their pusillanimous behaviour before Yam's embassy. In 2. Col.IV. 1.28 Athtart rebukes the Name ie. Baal for in effect his less than heroic behaviour. It also occurs in Ugaritica V. No.1. Obv. 11.11 and 14, again in the context of a divine banquet. These, although not altogether clear passages, suggest the provenance of the word to be divine speech.

h. A New Testament Use of the Image:

The continuing vitality and adaptability of the sea as an image of cosmic evil goes well beyond its use in the Old Testament. I want now to examine a cluster of New Testament passages which echo and adapt the imagery of the chaos battle

in quite an astonishing way. These are the passages in the Gospels relating to Jesus stilling the storm and walking on the water. These narratives belong to what have been described as "Nature Miracles". These particular miracles demonstrate the Biblical view of creation as not just an act in the past but a continuing involvement of God in His world. Moreover, they are an illustration of the "Christus Victor" theme and of vital importance for the Christology of the New Testament.

The context of these passages is important. The first cluster of stories (Matthew 8:23-27; Mark 4: 36-41; Luke 8: 22-25) describe how Jesus was asleep in a boat on the Lake of Galilee and then rose up to still the storm. In all three cases this is followed immediately by the casting out of the demons from the unfortunate man and the precipitate descent of the swine into the sea. These two stories plainly belong together and show an intimate connection between the evil spirits and the sea, a connection already noted in Job and elsewhere. There is also an undertone of sinister violence with fits in well with the Old Testament battle imagery.

The account in Mark is a good case study to illustrate the general thrust of those passages. There are three particular points which invite attention for the present purpose. The first is the use of the verb ἐπετίμησεν in 4:39; a word which is also used in 1:25 of rebuking an unclean spirit. In the LXX this word (and the noun ἐπετίμησις) is

frequently used to translate גָּעַר . It is also used in Jude 9 of Michael's dispute which Satan over the body of Moses, and again in Mark 9:25 of exorcism. Thus the Old Testament use of the word in the context of divine speech appears to continue.

The next significant point is the word used in the second part of v39 - πεφίμωσο - (a word also used in 1:25). C.E.B. Cranfield[48] points out that the word in this form is Perfect Imperative Passive with the connotation of "be silent and remain so". Cranfield rejects the idea of a demon or personification of the sea in this passage. However, the occurrence of this word in the exorcism passage in 1:25 as well as the story of the demon-possessed man which immediately follows it in all the Synoptic accounts suggests that this is indeed a reference to the defeat of the sea god (comparable as well to the Temptation in the wilderness).

These two observations lead to a third comment on the awestruck question of the disciples in v41: "Who then is this, that even the winds and the sea obey Him?" Now this story comes at the climax of a series of 'mighty acts': exorcism, healing, unprecedented authority in preaching. All of these, of course, have many Old Testament parallels: eg. Saul exorcised by David's playing; healings and even resucitations by Elijah and Elisha; the inspired utterances of the prophets. Thus there was inevitable controversy (most of it reflected within the disciples themselves) about who Jesus of Nazareth

was. Most of His mighty acts were not unique - others had done so much - but surely there was only one who could say to the proud waves "thus far you shall come and no further?".

Yet more Old Testament parallels emerge in the other cluster of passages about Jesus walking on the Sea (Matthew 14:22-32; Mark 6: 47-52; John 6: 15-21). This incident follows the miracle known as the Feeding of the Five Thousand. Some have seen in this a reference to the eschatological banquet. Apocryphal literature relating to the sea monster has already been mentioned, and in this connection it is worth noting again that in Syriac Baruch 29:2-3 it is said that Leviathan and Behemoth are to be food for the earth on the last day. Whether there is any connection between this and the Gospel narratives cannot be proved (Syriac Baruch is probably early 2nd Century A.D.) but it is plain that the Evangelists wanted to establish a connection between Jesus as Giver of food and Curber of the Sea. Now this is linked with the Old Testament emphasis where the saving acts of God the Creator and the making fruitful of the earth are inextricably linked with His control over the dark evil forces of the cosmos.

The fact that this is the second such 'Sea Passage' in the Gospel Narrative is itself significant. The curbing of the sea, as in the Old Testament, is not simply one action, it is a continuing battle and belongs with the Temptation in the wilderness, the exorcisms and the cross itself. Moreover, it

takes place in darkness; literal night, of course, but with overtones of evil powers. The Church obviously saw in this story the power of Christ not only to still storms at sea, but to conquer circumstances of terror and distress. They also drew the parallel between Jesus returning to His disciples after a time of separation and the Church awaiting His Parousia.

Some specific points in the story call for comment. Two comparisons can be made with passages in Job. The first is Job 9:8, the passage already discussed about trampling on the back of Sea, linked inextricably with the work of the Creator. This is a detail emphasised in each of the accounts: "walking on the lake" (Matthew 13:26; Mark 6:49), "walking on the water" (John 6:19). Thus the walking of Jesus on the sea suggests complete mastery of the hostile element. The other is Job 38:16 - "Have you journeyed to the springs of the sea or walked in the recesses of the deep?". This links with one of the deeper levels of the story where Christ goes to do battle with the powers of evil. A further striking parallel is Psalm 77:19, "Your path led through the sea, your way through the mighty waters, though your footprints were not seen" where the control of the waters is linked with the Exodus motif.

Another significant passage is Psalm 107: 23-32 which could almost be a commentary on this story. There is a fascinating statement in v25: "He spoke and stirred up a

tempest that lifted high the ways". This turbulent sea, against which the sailors struggle, is, in fact, sent by God Himself. Just as in Job God unleashes Satan or 'raised' Leviathan, so He can Himself be the power behind the Sea. So it is in the Gospel narrative. Jesus sent the disciples into the storm and waited until it reached a fierce pitch before intervening. This underlines yet again the difficulty in disentangling the ways of God from those of His Adversary. Indeed, just as Job cringes at a God who appears more like Mot or Resheph than Yahweh, so the disciples, when Jesus appears look on him as an additional cause of terror: "they thought he was a ghost" (Mark 6:49) . So again it is the language of dualism which is used to show the incomparability of God over all 'principalities and powers'.

Two further points can be made. The first relates to the nature of the influence of this potent Sea mythology on the Gospel narratives. I am not suggesting that the Evangelists were familiar with Canaanite story. Nor am I placing over much weight on individual verses. Rather I am suggesting that Yahweh's kingship and its link with the curbing of the Sea is so woven into the texture of Old Testament theology that it took a powerful hold on the imagination of the early Church. Plainly it was vital for Christology and was a demonstration of the unity of the Father and Son. The image appears in Revelation 21:1 where part of the vision of the new creation

is that "sea was no more".

The mention of imagination leads to the second point. I have been concerned to emphasise that we are dealing not with an abstraction but with a personal evil power. Here we have actualised in space and time the reality behind the old myths: the smiting of the chaos monster by the Hero God. Thus all the intimations in the old stories find a new and striking fulfilment. Moreover, this is important as a complement and balance to forensic metaphors of the work of Christ.

Notes:

For Chapter 7:

1. It may not be without significance that this occurs in a context in the Song which may have a number of Canaanite references, - eg. in 8:6 - עַזָּה כַמָּוֶת may echo C.M.L. 6. Col vi. ll.18 and 20 - mt. ʿz. - 'Many waters' (v8) is probably a reference to the primaeval ocean. We may also note the reference to Resheph in v6.

2. Sea/Yam is used to show the ambivalence of the term. Sometimes eg. 7:12 - Yam as a proper name seems to be the best way to represent יָם in English.

3. Dhorme. P.105.

4. Dahood, M.J.,: "Miśmar 'Muzzle' in Job 7:12" J.B.L. Vol.80 (1961) Pp.270-71.

5. Loewenstamm; S.E.,: "The Muzzling of the Tannin in Ugaritic Myth". I.E.J. Vol.9. (1959) Pp.260-61.

6. Barr, J: "Ugaritic and Hebrew šbm" J.S.S. Vo.18 (1973) Pp.17-39.

7. C.M.L. P.50.

8. Pope. Pp.61-62.

9. Emerton, J.: "Leviathan and LTN: The vocalization of the Ugaritic Word for the Dragon." V.T. 32 (3) 1982. Pp327-331 argues that the Ugaritic word ltn would more naturally be litanu. He suggests the development - liwyatanu > liyitanu > litanu, with the semi-vowel 'y' being assimilated to'i'.

10. In Tablet 2, the beginning and end are lost in a number of the columns. Many details are unknown - eg. the identity of Yam's embassy and even the actual location of the battle of Baal and Yam.

11. Lewis, C.S.: Letters to Malcolm: Chiefly on Prayer. Geoffrey Bles. London 1964 (P.120).

12. Habel, N.C.: "He who stretches out the heavens". C.B.Q. Vol.34. (1972). Pp.417-430.

13. Dhorme. P.130.

14. Vaughan, P., The Meaning of bāmâ in the Old Testament S.O.T.S. Monograph Series. No.3.

15. The expression "treads on the high places of the earth" in Amos 4:13 may have a similar nuance. It could have a suggestion of treading on the back of the earth god ie. Mot.

16. Dhorme. P.374.

17. Pope. P.185

18. Habel. P1365.

19. Pope. Pp.185-86.

20. Habel. Pp.365 and 374.

21. Gibson. P.196.

22. The structure of these chapters (26-31) is examined in Chapter 8 of this study. Whatever we make of Chapter 28 it is partial and incomplete and Yahweh's answer is addressed to this as well.

23. Driver/Gray. P.328.

24. Blommerde. P.133.

25. Dhorme. Pp.578-79.

26. Blommerde. P.133.

27. Pope. P.294.

28. C.M.L. P.44.

29. De Moor, J.C.: An Anthology of Religious Text from Ugarit. E.G. Brill: Leiden 1987. (P.41).

30. Even the Canaanite gods are 'sons of El'. Some have argued that this shows an incipient monotheism.

31. C.M.L. P.126.

32. Driver, G.R.:

33. Craigie, P.C.: "Helel, Athtar and Phaeton (Jes.14:12-15):" in Z.A.W. (1973). Pp.223-25.

34. McKay, J.W.: "Helel and the Dawn-Goddess" V.T. 20 (1970) Pp.451-464.

35. Sec. C.M.L. P.124. N.3.

36. Geyer, J.B.: "Mythology and Culture in the oracles against the Nations" V.T. Pp.129-144.

37. Oswalt, J.N.: -"The Book of Isaiah Chapters 1-39" N.I.C.O.T. Eerdmans, Michigan. 1986. P.397.

38. Tsumura, D.T.: "An Ugaritic God, MT-W-ŠR, and his two weapons" (U.T. 52:8-11) U.F. Pp.407-413.

39. Driver, G.R.: "Two Astronomical Passages in the Old Testament" - J.T.S. (4). 1953. Pp.208-212.

39. Dhorme. P.590.

40. Dhorme. Pp.591-92.

41. Pope. Pp.290 and 302.

42. Habel. P.523.

43. Andersen. P.280.

44. The Legends of the Jews op. cit.

45. MacIntosh, A.A.: "A Consideration of the Hebrew גָּעַר " V.T. Vol.XIX. (No.4). 1969. Pp.471-79.

46. Reif, S.C.: "A Note on גָּעַר " V.T.

47. If this interpretation is correct, it gives some vigour to creation by the word in Genesis 1.

48. Cranfield, C.E.B.: A Commentary on Saint Mark, Cambridge University Press. 1959 (P.174).

Chapter 8:

Nature and Creation:

The doctrines of Creation and providence are intimately related to the problems of evil and suffering and indeed are what these issues are about. I have, however, kept more specific treatment of the imagery of creation and nature to this point because in Job the concern with creation arises from grappling with the problems of evil and suffering rather than the other way round. The poetry about 'wisdom' and order and the 'place' of everything is an attempt to make sense of the actual experience of suffering and above all the relationship of all these puzzling and hostile phenomena and events to God the creator.

Imagery of nature occurs widely throughout the book. There is animal imagery: eg. lions in 4:10ff; the creatures of Chapter 39; botanical imagery: eg. grass (5:25; 38:27); trees (14:7-9; 19:10); cosmological imagery: eg. clouds (7:9; 37:5-11); stars (Chapters 9 and 38). The panoply of heaven, earth and sea is realised in vivid and colourful detail and linked with the main themes of the book: eg. streams in the desert (6:15-16) with the faithlessness of the Friends, and clouds (7:9) with the transience of mortal life.

Merely to mention these (and there are numerous others) shows the magnitude of the task and it would take another study to examine them fully. What I intend to do is to select two key areas of imagery and two significant chapters which are fundamental to the theology of the book and which in particular are closely related to the images already explored. The two areas of imagery are the starry heavens and the tree imagery. The chapters are 28 and 39. Both obviously present the poet's 'creation theology' and both occur at crucial junctures in the book and an exploration of their place in the structure of 'Job' as a whole will be an important part of the argument.

a. <u>The Stars:</u>

At several crucial points the Job poet introduces references to the starry heavens; in two cases naming constellations in passages parallelled only in the book of Amos. Two introductory points need to be made. The first is that these passages have 'mythological' overtones as already noted in comments on the chaos monster and the sea imagery. The connection between the heavenly court and the stars is clear enough. The parallel is especially noteworthy in 38:7 where כּוֹכְבֵי בֹקֶר corresponds to בְּנֵי אֱלֹהִים. This involves an awareness of metaphysical as well as physical significance.

The second is that, particularly in the constellations

passages, there is poetry about nature or more accurately about creation, the problems of which lie at the heart of each passage. This is where the two emphases need to be held together. The star passages are neither cryptically mythological passages tout simple, nor merely 'nature poetry', they raise the question of the power and Providence of the Creator.

To place the passages in their widest context something can be said about the general Old Testament depiction of the stars. The passages are relatively few in number and some interesting considerations emerge. Apart from Nehemiah 4:21 where the builders on the wall of Jerusalem "continued work until the stars came out" where they are simply markers of time, the other references fall into certain clearly-defined areas. Following the basic statement of Genesis 1:16 - "He made the stars also", a number of passages, mainly in the Psalter, refer to the stars as a sign of the power of God and a reminder of man's duty to praise Him. These are Psalms 8:3; 146:9; 147:4 and 148:3; also Jeremiah 31:35. A further group of passages speak of the descendants of Abraham, ie. the creation of God's people[1], and compare their number to that of the stars. The primary passages are Genesis 15:5; 22:17; 26:4; there are also a number of passages which refer to these statements: Exodus 32:13; Deuteronomy 1:10; 10:22; 28:62; 1 Chronicles 27:23 and Nehemiah 9:23. A further group of

passages reflect the danger of worshipping the stars: Deuteronomy 4:19 as well as the condemnation of Manasseh's worship of the starry host in 2 Kings 21:3. Related to these are a number of passages where the stars are associated with judgment; this is seen on a personal level where the stars are darkened in Ecclesiastes 12:2. A similar darkening on the international level with Babylon as the instrument of judgment occurs in Ezekiel 32:7, with comparable references in Joel 2:10 and 3:15. In Judges 5:20 'the stars in their courses' fight against Sisera. In Obadiah 4 judgment is promised on Edom although he aspires to the stars and in Nahum 3:16 the Ninevite merchants are said to be more in number than the stars of the sky. Also relevant is the significant passage in Isaiah 13:16 of Helel ben Shachar exalting himself above the stars of El. Two other passages: Joseph's dream in Genesis 37:9 and Baalam's prophecy in Numbers 24:17 associate the stars with vision and prophecy.

That summary indicates that the stars appear in passages related to the significant Biblical doctrines of creation, election and judgment. Something similar occurs in the 'Job' passages. The star references occur in crucial contexts, many of these already demonstrated to be fundamental to the theology and imagery of the book.

Chapter 3:9:

Here Job, cursing the day of his birth, exclaims:

יַחְשְׁכוּ כוֹכְבֵי נִשְׁפּוֹ

This particular image functions on a number of levels and in this densely-packed chapter is yet another indicator of the main themes of the book.

First, there are links with creation or rather 'uncreation', a theme already touched on in the analysis of the imagery of Death and the Chaos monster. The full impact of this can more readily be seen when compared with Genesis 1:16 - "He made the stars also". That phrase is almost a 'throwaway' remark as if the making of the stars was a kind of afterthought to the Creator. In a real sense that conveys a profound truth, also expressed in Job 26:14: "these are only the outskirts of His ways". A more effective way of cutting the stars down to size in relation to God can scarcely be imagined. Yet this in no way diminishes the awesome beauty of the starry heavens.

With that in mind it is clear that in this passage Job is virtually assuming the prerogative of the Creator and doing so in order to uncreate. That this power is far beyond him is shown in Yahweh's questions in Chapter 38 as well as in the Wisdom poem in Chapter 28. Habel expresses the underlying thrust of the verse thus: "The stars are the lights which give the night its character from dusk to dawn. The execrations are

intended to eliminate any celestial light or beings who give the night its identity."[2] Job's misery here becomes a microcosm of human misery, for to put out the morning stars would not simply be to prevent the day of his own birth but the dawning of creation itself.[3] Thus early in the poetic dialogue have Job's calamities ceased to be simply his personal sufferings and have become a profound questioning of the Wisdom behind creation. This is also a question of Providence which is implicit in the idea of Creation not just as a single event but the multifarious consequences which are already present in that seminal act.

At the level of Job's own experience, stars which would normally be images of hope and joy become simply a suffocating reminder of his own desolation.[4] This has implications for an understanding of the constellations passage in 9:9 and 38:31ff. Moreover since שַׁחַר denotes both the morning and evening twilight, it is the whole day and by implication all days that Job wants to vanish into the abyss of darkness. The stars, which to Abraham, were signs of hope both for his own future and that of his descendants, become for Job simply objects which mock his misery.

<u>The Friends:</u>

This negative view of the stars can be most usefully followed by examining allusions in two of the Friends'

speeches. The first of these is 22:12:

"Is not God in the heights of heaven?

And see how lofty are the highest stars."

Eliphaz here slanders Job and accuses him of vicious and evil behaviour to his fellows. This in vv12ff is seen by Eliphaz as proof of Job's belief that God does not see and therefore does not care, a bizarre parody of Job's own agonising fear. The phrase רֹאשׁ כּוֹכְבִים is rather strange; literally it means "the head of the stars". B.D.B. suggests "heights" as the meaning but show some uncertainty and include no other examples. There may, as Gordis[5] suggests, be in the word רֹאשׁ an allusion to the hosts of heaven. If this is so it is yet another example of how obtuse Eliphaz is and how limited is his insight. Here again, as in his 'vision' in Chapter 4 he fails to perceive the reality of the situation. In both respects in which the stars are significant he shows a blindness and insensitivity. He fails to discern the relationship of the stars and the heavenly court with their importance for the whole issue of creation. But neither do the loftiness of the stars fill him with awe and worship; rather they are simply another convenient stick with which to beat Job. His 'deist' God presides over a flat mechanical universe.

The same idea is taken up in Bildad's sour tirade in Chapter 25. Bildad alleges in v5 that even the moon and stars are not pure in God's sight. Bildad produces no evidence for

this statement but it is possible that the poet is making a very significant point here. Job, in his agony, had wished for the stars to be blotted out as if they had never been. Bildad, without any such reason, damns as corrupt and evil the work the Creator pronounced 'good', and sees in the heavens simply a reflection of his own sour spirit. This appears to strengthen the case already made in comments on Leviathan that Chapter 25 is in direct contrast to Chapter 26 which must be a speech by Job.

Moreover, like Eliphaz, and unlike Job, not least in Chapter 26, Bildad does not look up with a sense of awe and reverence. Unlike the author of Psalm 19 for whom the heavens declare the glory of God, for Bildad the heavens themselves are sordid and tainted. This also, I believe, gives point both to the shortness of the speech and the failure of any of the other Friends to contribute any more to the debate here; their arguments lacking in theological depth and imaginative power, peter out in a handful of banalities.

Chapters 9:9 and 38: 31-33:

These passages are probably the most important of the star references, and clearly Yahweh in Chapter 38 is alluding to Job's earlier speech in Chapter 9. Two similar passages in Amos may have a bearing here ie. Amos 5: 8-9. In these verses, taken as a parenthesis in some of the versions, Yahweh in a

doxology is hailed as the maker of Pleiades and Orion, and as controller of light, darkness and the waters of the sea. Driver,[6] in a most interesting article, finds other constellations in v9:

"He flashes destruction on the stronghold and brings the fortified city to ruin." This becomes:

"Who makes the Bull to rise hard on (the rising of) the She-goat, and causes the Bull to set hard on (the rising of) the Vintager."

Driver then argues: "In effect he bids the Israelites worship the true God who has made the starry firmament and fixed the alternation of day and night, who has put earth and sea in their proper places, and who has determined the rotation of the reasons, which control man's livelihood on earth, by the rising and setting of certain stars and constellation." This is most relevant to Job 9[7] Where the idea is in effect stood on its head. Job, as much as lies in him, has done the righteous works which Amos' contemporaries have despised, and yet this God, the Maker of Pleiades and Orion is to him an elusive and vengeful deity.

This chapter has already been commented on in connection with Sea and Leviathan and attention drawn to the crucial importance of v24. Thus the mention of the stars here and the echo of that passage in Chapter 38 is of great significance in the developing imagery of the book. The chapter is an

exploration of the ways of God and how a mortal can know Him and assess His providence. The passage is also important for the legal imagery to be examined in Chapter 9. The language of doxology is used but it brings distress instead of comfort. Nevertheless this passage is of crucial importance in Yahweh's final assessment of Job for two reasons. First, in the references to Yam and Rahab and in the agonised question of v24 Job perceives the realities of the situation in the cosmos as a whole. What he does not yet see, nor will he until Yahweh explains, is how that relates to his own situation. Second, Job shows here that awe and wonder in the presence of the majesty of God which the Friends state as a dogma but of which they show no imaginative consciousness. This does not mean that Job knows the answer in advance. Verse 2: "Truly I know that this is so: But how can a man be just before God?" introduces both a measure of irony as well as distress in Job's use of doxological language here. He, as well as the friends needs to be told in Chapters 38ff what true praise is.

Verse 7: "He seals off the light of the stars" is a significant advance on 3:9 where Job himself had wanted to assume the powers of the creator to do that. This is followed by the important verse about treading on the back of Yam, which as does Chapter 38, link the containing of the rebellious sea with the Creator's power over the starry heavens. Also the deep and the heavens as the limits of the

universe speak of God's power over the entire cosmos with all the implications disturbing and otherwise of that.

Driver[8] again, drawing heavily on the work of Schiaparelli,[9] discusses in detail the identity of these stars and constellations and I shall return to that. It is of some importance that Job names the constellations, Psalm 147:4 sees this as a prerogative of the Creator: "He determines the number of the stars and calls them each by name." Similarly in Genesis 1 the Creator 'names' all He makes and this naming is an essential part of creation. Thus by naming the constellations which Yahweh also names in Chapter 38, Job is speaking of the power of the Creator in a specific way; and this naming is also significant in the case of Behemoth and Leviathan.

I want now to look at a number of literary points in connection first with Chapter 9:9. The use of alliteration is probably significant: עָשָׂה עַיִשׁ has the effect of underlining the importance of both words with the second specifying more precisely the meaning of the first, and the first giving theological implications to the second. This is further implied by the alliteration כְּסִיל וְכִימָה which emphasizes the precision and detail with which the creator carried out His work.

Another point of some interest relates to the obscure phrase חַדְרֵי תֵימָן - "chambers of the south".

Schiaparelli[10] refers to Luther's translation - "die Sterneggen Mittag" - "the stars towards the south"; and Pope, comparing it with the word used of the south wind in Psalm 78.26 and Song of Songs 4:16, render it "chambers of the south wind". The word חֲדְרֵי in most of its appearances means 'private or innermost chamber'; thus probably there is a nuance here of innermost secret which God alone knows, thus pointing forwards to the Hymn to Wisdom in Chapter 28. A significant passage may be Ezekiel 8:12 where occurs the phrase-מַשְׂכִּית with בְּחַדְרֵי מַשְׂכִּיתוֹ having some such meaning as 'showpiece, figure, imagination' which in context appears to refer to carved images, possibly of the starry host. It is unlikely that there is implied polemic in Job's mind at this point against the worship of the heavenly bodies. However, the word controlling the passage is עֲשָׂה - they are created and their function is to reveal the greatness of their Creator. This allows for a sense of awe at the skies and the other phenomena of nature, but not worship of them.

Comment has already been made on the mythological significance of the stars in 38:7 but another observation can be made. This is a poetic image of the same kind as 'the music of the spheres', well known in mediaeval times, and reflected in many of the psalms especially 148 and 149 where all creation joins in the praise of God. Thus the implication is that people should join in their praise.[12] This creates the

right atmosphere for the appreciation of the star passage in vv31-33.

A word must first be said about the verbs. Yahweh does not here use the word 'create' in relation to the stars but initially verbs relating to binding and losing: the verb כִּימָה (31a) is also used of Leviathan in 40:29 and thus yet another link is established between control over the created order and the containing of evil. פָּתַח is used of the daring venture of opening leviathan's mouth. נָהָה (32b) is used in the Hiphil of the pillar of cloud leading the Israelites (Exodus 12:13). The Hiphil of יָצָא (32b) also occurs in 28:11 where man is able to bring hidden treasure out of the earth but cannot bring out wisdom any more than he can cause the stars to rise and set. Further, the crucial question in v33 which clearly is a kind of summary of the star passage is interesting in its use of verbs. יָדַע has plainly the implication it often bears of 'knowing' in the sense of fully comprehending with the knowledge of the creator Himself (eg. Chapter 28). שִׂים in the sense of fixing boundaries is also used of setting limits to the sea in v10; similarly in Psalm 104:9 and in Jeremiah 5:22. These verbs all have implications of creation as a continuing and active work and show something of the richness and variety of God's control of the universe.

A number of points can also be made on the names of the

constellations themselves. The constellation known as עָשׁ in 9:9 is here called עַיִשׁ , but these are probably variant spellings. Translators and commentators are divided as to whether it is Aldebaran or the Great Bear. Schiaparelli[13] discusses the matter in detail and concludes that Aldebaran is meant and that the 'sons' in v32 are the surrounding minor Hyades; this is followed by Driver in the article already cited and reflected in the New English Bible. The issue, while interesting, is of astronomical rather than theological or literary interest. One matter which is worthy of comment here is that God to each of the stars and constellations adds details which are not found in 9:9. In effect He is saying that Job was right when he called Yahwęh creator of the starry heavens but that his knowledge, right as far as it went, was incomplete and that real understanding of the universe could come to him only by revelation. This revelation underlines the continuing Providence which not only once 'also made the stars' but keeps them in motion and orders their movements.

כִּימָה and כְּסִיל are generally identified as the Pleiades and Orion but it is the additional words applied to them in v31 which have proved difficult. The A.V's evocative "sweet influences of the Pleiades" derives from mediaeval commentators such as Nachmanides and Gersonides of the 13th and 14th centuries. Sebastian Munster rendered it: "Numquid tu ligatis suaves influentias Pleiadum", and these

were believed to be the fruits and flowers of spring engendered by the constellations. This interpretation plainly derives the word מַעֲדַנּוֹת from the root עדן with its suggestions of luxury and pleasure. It occurs in Genesis 49:20 of the 'royal dainties' associated with the tribe of Asher, and in Lamentations 4:5 of the former luxuries of those now in exile. However, the context more readily suggests a word such as 'bonds' or 'fetters' and thus is probably to be connected with מַעֲדַנֹּת in 1 Samuel 15:32 where it is used of Agag. More significantly, such a word would remind the hearers of the impossibility of binding Behemoth and Leviathan and again link creation and evil.

A presumably related word מַשְּׁכוֹת is used of Orion. This word is unattested elsewhere but is clearly connected with the root מָשַׁךְ 'to draw, drag'. Not the least significant context in which this word occurs is in 40:25 of the impossibility of dragging out Leviathan. Binding and loosing whether in the natural or supernatural worlds are the Creator's prerogatives and these are illustrated by control of times and seasons. Thus the binding of the Pleiades would prevent the coming of spring, for their rising heralded the time when it was safe to begin sailing again; the loosing of Orion would presage winter with the beginning of the rainy season. Thus God shows to Job that to prevent the day of his birth is as impossible as to control the seasons or the powers

of evil.

The word מַזָּרוֹת in v32 is puzzling and Schiaparelli devotes the whole of his chapter 5 to a discussion of its meaning. The singular suffix in בְּעִתּוֹ suggests that (as in Behemoth) a singular noun is intended which probably rules out some such translation as 'the planets'. Probably it has to be left simply as 'Mazzaroth', a constellation or star whose identity still eludes us. The verbs now have connotations of 'guiding'. The Hiphil of יָצָא is also used in 28:11 of the miner bringing hidden things to light; the Hiphil of נחה is also used in Psalm 107:30 of Yahweh guiding ships to the harbour. The implication again is of continuing Providence.

Verse 32 forms a summary of this short section on the stars and makes explicit the link with creation. The noun מִשְׁטָרוֹ - 'order, rule' - derives from the root שׁטר - 'to write' and has been connected with the Akkadian šitir šame[14] which probably refers to the starry firmament. This is parallel to חֻקּוֹת - 'laws' - and links the Creator's power in heaven with that on earth. Thus Yahweh is establishing His power and providence over every part of the created order with all that implies for the solution of Job's own problems.

Two general comments can now be made on the star passages. The first is that they are marked by poetic grandeur created partly by some of the literary devices already

mentioned. They encapsulate some of the awe and wonder of humans gazing up at the starry heavens and create a sense of the vastness and mystery as well as the Providential guiding of the universe.

This invites a second comment. This sense of vastness is characteristic of Yahweh's own speeches, especially in Chapter 38 where the cosmos from the abyss to the highest stars is evoked in images of haunting power. A similar sense of vastness is to be discerned in the speeches of Job; and indeed a notable advance from the irony of Chapter 9 to the awe of Chapter 26. This is an element missing in the speeches of the Friends who use the starry heavens as a theological bludgeon, as indeed does Elihu in Chapter 37. Thus, although Job has much to learn, part of his saying 'what is right' about God is this imaginative response to the grandeur of the universe which is an essential part of all true worship and theology.

b. Tree Imagery:

Another potent image from the realm of nature used to great effect by the Job poet is the tree which is a symbol of life. A useful starting point is a comment by Kirsten Nielsen in a recent book: "The use of the tree by the author of Job to describe the life-force is not an idea that came to him spontaneously but a centuries-old tradition of which evidence is to be found in several passages of the Old Testament."[15] The

most basic of these images is that of the tree of life in Genesis 2 and 3 with all its potent resonances of creation and fall. The righteous man in Psalm 1:3 is like the fruitful tree (also in Jeremiah 17:8). Proverbs 3:18 describes wisdom as a tree of life. The metaphor remains an evocative one, and in Revelation 22:2 the tree of life grows in the middle of the heavenly city.

The use of this metaphor in some key passages in 'Job' witness to the power of the symbol and, as is characteristic of the book, give to the traditional a new depth and resonance. In particular, the image is integrated with the book's major themes and occurs at certain crucial points: 14:7-9; 19:10 and 24:20.

Chapter 14:7-9: This passage occurs in the long speech of Job (Chapters 12-14) which begins the second round of the dialogues and much of which is a meditation on death. The immediate context is the frailty and transience of humans - "of few days and full of trouble". אָדָם is given a prominent place as the first word in the chapter, and in a few evocative phrases the brevity and misery of human life is encapsulated. Thus כִּי in v7 is interesting and may be used in a sense of contrast ie. the stark contrast of the vitality of trees and the mortality of humans. There may, however, be a nuance of a dawning hope. This appears to be the view of Rowley:

"Why, Job asks by implication, should man be denied what is granted to a tree?"[16] The word תִּקְוָה is not common in Job and its other occurrences are in similar contexts with the theme of death prominent: 7:6 where swift and hopeless death follows grim and arduous toil,; 17:15 with its vain calling for hope amid images of decay and darkness in Sheol and in 19:10 the second of the tree passages. The word functions as a kind of appeal.

The image used here is very precise and has resonances which recall the situation of the book. Job is thinking not just of his own death but of that of all humankind. The young shoots are a poignant reminder of the death of his own family. The flowing water which causes the tree to revive in spring is in stark contrast to the vanishing streams in the desert (6:14ff) which are a symbol of Job's faithless friends and their inability to bring him renewed hope and vitality. This indicates that the tree is not just a symbol of natural life but of that life's richness and quality.

Moreover, it is a particularly potent symbol of creation. Creation is a continuing process and the reborn tree and its renewed budding is a sign of the continuing Providence of God and thus an anticipation of what is yet to happen in Job's own life. The use of the word עָנָף in v8 is probably significant. The nuances of this word and its connection with Sheol have already been commented on and thus the implication

is that even from there life can spring. This may lend some support to Rowley's argument.

The tree is further contrasted not only with human life and mortality but with the disappearance of waters and the crumbling of mountains; this latter in v19 compared with God's destruction of human hopes. This is a fascinating reversal of the apparent attributes of trees and mountains. Trees look fragile and do in fact decay; mountains look and are, from a human perspective, indestructible. Yet it is the flimsy tree and not the substantial mountain which survives, because the tree has the principle of life within it. Thus again we are, by implication, thrown back on God who is not bound by appearances.

Chapter 19:10: The image of a tree and hope come together again here in a more sombre way. Habel speaks of the image of God as the Divine Adversary who besieges Job and breaks the walls of his fortress. He then comments: "With mortals God goes a step further; he 'uproots' them and thereby destroys any new hope emerging from the dust."[17] What must be noticed, however, is that the object of 'uproots' is not 'tree' but 'hope'. Tree remains a positive image. In fact it is probable that 14:7-9 is being alluded to here and the positive note of that passage, almost overcoming the gloom of the chapter, must be kept in mind.

Moreover, the essence of the metaphor which is life beyond physical decay is carried on in the famous passage vv20ff with its references to skin being destroyed. This passage will be commented on in connection with legal imagery but here it is sufficient to note that there is a facing of all these images of gloom and a defiance of them.

Chapter 24:20: Job returns here to the image and this time sees wickedness "broken like a tree". Habel attributes the speech to Zophar and argues: "The reference to a broken 'tree' seems to be an allusion to Job's powerful image of the tree as a supreme symbol of hope in the face of death and disaster."[18] It has already been argued in this study that this speech can in fact be taken as spoken by Job who has not so much previously denied that the wicked are punished as wondered in his agony why he, not being one of them, should be punished. Moreover, it is wickedness, not life, which is destroyed like a tree, and the image thus is not so much a refutation or cynical echo of its earlier occurrences but a new use of it from a different angle.

In general, the tree image is a very effective one in the book's development. Like Job, it is subject to real death, and the implication is that he too may experience life beyond death. It is time now to turn to the poet's more detailed presentation of 'creation theology' in the key chapters 28 and

39.

c. Chapter 28: The Poem on Wisdom:

Chapter 28 is important for a number of reasons. First, in its own right it is a magnificent poem. This is both an indication of its significance and one of the reasons for its difficulty. Contextually it appears out of place both thematically and in terms of its calm, measured tone compared with the rather frenetic speeches surrounding it. Thematically it appears to anticipate Yahweh's speeches and thus to be somewhat of a false dawn. The text as it stands appears to regard the chapter as a speech by Job, and yet Chapters 27-31 appear to be inordinately long and the lack of speeches of reply by the Friends and apparent glaring inconsistencies notably as between 27:1-13 and 13-23 suggest that some serious dislocation has taken place. Bildad's speech (Chapter 25) is uncharacteristically brief and Zophar does not reply at all (unless he is given 27:13-23 [19] or 28 itself).[20]

Many commentators reassign portions of Chapters 24-31. I have already argued that the whole of Chapter 24 can be assigned to Job, that Chapter 25 must be from Bildad and Chapter 26 from Job, basing the case on the imagery and theology of these chapters. I want to suggest now that to do justice to Chapter 28 in its present position[21] an investigation along these lines may throw some light on this

difficult problem. Thus it will be necessary to say something about the underlying thrust and imagery of the chapters immediately surrounding Chapter 28; following the examination of context, structure will be examined and finally some theological reflections suggested.

Context: The opening word כִּי 'surely, certainly' - whatever its precise meaning certainly invites us to connect the chapter closely with the preceding and I shall return to that, merely noting that it is a deliberate indication that this passage is not to be seen in isolation. A general point must be made first. The M.T. implies that the whole of Chapters 26-31 is by Job which seems excessively long; whereas Bildad's speech (Chapter 25) is paltry, a mere six verses; Eliphaz has fallen silent as long ago as the end of Chapter 22 and Zophar does not speak at all. I have already argued that Bildad demonstrates he has nothing further to say and his words peter out in sour and banal commonplaces. Similarly, the speech of Eliphaz in Chapter 22 is a legalistic indictment of Job (much of which Job answers in Chapters 29-31) and as such sounds like the final summing-up of a prosecuting counsel. Likewise, Zophar's silence can be "a confession of defeat", as Davidson trenchantly argued. Indeed Job, by echoing Zophar's words in 27:13-23 could be turning those words against him. There can be little doubt that the poet did not

intend simply to replicate the first two cycles of speeches, for that kind of structure could become an ever-repeating cycle and suggest that the problem could indeed be solved simply by arguing about it.

Essentially my approach is to argue that Chapters 26-31, and not only Chapter 28, have an essentially choric function and bring together much of the theology and imagery of the earlier chapters and thus provide a secure base for Yahweh's speeches where all these matters are definitively addressed. Chapter 26, already discussed, encapsulates much of the theology of creation and evil and has been shown to be a crucial passage in the interpretation of Mot, Rahab, Leviathan and Yam. Further, its awestruck conclusion in v14 - "... the thunder of His power who can understand?" anticipates the majesty and mystery of the theophany of Chapter 38 where Yahweh in effect asks Job to ponder the implications of his words.

Chapter 27 turns to legal imagery and to the court scene with the adversary (v7- "my enemy" and "him that rises up against me") of whose identity Job is still unaware. The imagery and theme have thus moved from God's power to His justice, and Job reference to the דַּרְכּוֹ of God (26:14) has reminded him forcibly of the mystery of Divine Providence and his inability to explain these ways. In vv11-12, Job employs an 'ad hominem' argument and goes on to use the words

of Zophar not only against him, but against the other Friends. The list of calamities here: personal (starving children and destitute widow); deprivation of possessions (loss of wealth and house); supernatural (terrors) are now applied in human rather than cosmic terms. Probably, as in 3:23, we are to take God 'rather than "it"' as the subject of vv22 and 23 and thus the problem of Providence is stated in its starkest terms. Thus the images here, with their questioning of God's justice are a kind of parody of the Friends' attempts to define and defend that justice.

Chapter 28 shows that behind all the other questions is the basic one of the place of wisdom which lies behind creation itself and thus is a metaphor of the entire book. The various images will be examined later but it is worth noting that the picture of mining is a characteristically subtle blend of physical realism and allusions to theological themes. It may be that the lack of a heading in Chapter 28, and the fact that Chapters 26, 27 and 29 begin by directly attributing the following words to Job, may be an editorial marker that this chapter is to be seen differently.

Chapters 29-31 constitute a מָשָׁל , and are thus at base legal imagery. Andersen comments: "Chapters 29-31 grow out of 28:28, for Job is the wise man and we learn here in detail what it means to fear God and shun wrong."[24] This shows a coherent and plausible connection on one level between Chapter

28 and Chapters 29-31. Perhaps Andersen, however, is a little too positive. Job hears the choric words and in effect in Chapters 29-31 says they are not enough. There may also be another connection between Chapters 28 and 29. The images of ordered society in Chapter 29 are a reflection of the order of the cosmos evoked in Chapter 28 and indeed depend for their stability on that order. Thus it is still very much concerned with the theme of creation and providence and justice. The imagery in Chapter 29 is that of a full and rich life and underlying it all is the legal metaphor with its implication that Job was just in a way God is not. There are other significant echoes of other parts of the book, notably where Job applies the tree metaphor to himself in v19 - "my roots spread out to the waters", with its echo of 14:7 - "there is hope for a tree", and its picture of the just man (as in Psalm 1) in tune with creation and drawing nourishment from the life flowing from God through the whole ordered cosmos. A minor crux in v18 is worth a mention: כַּחוֹל has caused great difficulty to translators and commentators. Rabbinic tradition as early as the Talmud favours the translation 'and like the phoenix'. This may receive some support from a lexical list from Ebla where the word hl occurs accompanying a Sumerian logogram indicating some kind of bird. This would certainly accord with the image of the tree dying and rising again and thus echo Chapter 14 even more closely. It may also represent

another gleam of hope. I have argued already that such leaps of faith are characteristic of Job, and thus the rendering 'phoenix' should not be rejected on the grounds that he repudiates the idea of immortality in Chapters 12-14. His feelings show a far more volatile pattern of ebb and flow and cannot be seen in a mechanical linear fashion. Ambiguity remains, for 'multiply days' would fit "sands" whereas "phoenix" would need something like "renew".[25] The picture of dying old and full of days is similar to that of Eliphaz in Chapter 5:26.

Chapter 30 shows in contrast images of deprivation and terror and thus draws on the dark side of the mystery of God's ways and His purpose in creation. The evocations of destitution and of human life at its most exposed and perilous are reminiscent of Chapter 24. Perhaps also the allusions to the desert and harsh land point to the mysteries of these places outlined in Chapters 38 and 39. God's complete reversal of all relationships is, of course, a vivid reminder of the scenes in heaven in the Prologue. The imagery of enemies recalls that of the Lament Psalms. The pictures of siege and attack in 12ff recall similar images of violence in Chapters 13, 16, 19. In verse 15 בַּלָּהוֹת recalls Mot, "king of terrors" (18:14) and carries all the implications of a life overshadowed by death. Most significantly the word אַכְזָר (v21) here applied to God is used of the 'rousing' of Leviathan in

41:2 and is one of the many confusions Job falls into about the roles of God and Satan which God is able later to put into a true light. Moreover, Chapter 30, like Chapter 3, contains images of 'uncreation' eg. light turning to darkness (v26) which are a protest and a challenge to Chapter 28 and another reason why Yahweh's speeches are necessary to give the total picture with all its parts in perspective.

Chapter 31 represents the culmination of the legal language in the cycles of speeches with Job's protestations of innocence and purity. These are made more effective rhetorically by being cast in the form of challenging questions which assume negative answers. The emphasis in this chapter is on inner attitudes rather than on outward actions and this again has a choric function. The philosophy of the Friends has been based on the assumption that they could read Job's motives and indeed by implication also read the innermost secrets of the governance of the universe. Moreover, the passage also recalls Job's earlier pleas for an advocate and for God to argue his case, matters I shall explore in Chapter 9. However, the closing verses (38-40) are perhaps the most significant. In his references to the land and its produce, Job is returning to theme of creation and the ordered cosmos which essentially guarantees his righteousness. He is in tune with nature and thus his case deserves an answer. This shows these lines belong comfortably here.

These considerations suggest a discernible pattern in these chapters with 28 as pivot and as a basis from which all these conflicting emotions can be assessed.

Structure: It is quite easy to discern a threefold structure in Chapter 28: vv1-11 - mining for precious metals as a reflection of the search for wisdom; vv12-22 - the inaccessibility of wisdom'; vv23-28 - link of wisdom with God's creative power. What I want to do is to try to demonstrate how that structure in many ways mirrors that of the book and casts its shadow backwards and forwards not only over Chapters 26-31 but over the entire course of both story and poetic dialogue. Habel[26] points out that there are numerous allusions to other images in the book. This strongly suggests that Chapter 28 is not an independent poem.

The first section (1-11) with its use of mining as a poetic metaphor is introduced by the particle כִּי , usually translated by some such word as 'surely' and described as having asseverative force. But what exactly is the connection being made? I suggest that it must be linked with the use of מָקוֹם and the nuances of this word already noted in the book. Habel[27] rightly points out that the word occurs four times thereafter (vv6, 12, 20, 23) emphasizing that everything in the universe has its 'place'. However, the imagery of mining with its nuances of the underworld is reminiscent of another

significant use of מָקוֹם in 16:18- "let my cry find no resting place", which I argued in the section on Death has nuances of 'tomb'. This colours the atmosphere of this passage with reminiscences of Chapter 3 and reminds us again of the inextricable link of natural and supernatural. There must also be a link with מְקֹמוֹ and if the subject is God that is most significant for Job is wondering what is the 'place' of God in this whole mysterious universe. The כִּי functions then as a marker that what follows is a new stage of the argument yet linked closely with what precedes it.

Indeed vv1-11 with their metaphor of mining can be taken as an image of Job's suffering thus far. There are numerous echoes of the journey already taken: eg. the possible reference to Nergal (v4) with its echoes of the earlier Resheph passages;[28] the possible reference to Leviathan in v8 שָׁחַל - ~~(and)~~ and the nuances of הָרוֹת in v11. These are potent echoes of the experiences of Job and the sufferings inextricable from a true search for Wisdom. As M. Dick argues: "This emphasis on human suffering stresses the pathos of Chapter XXVIII; no matter the cost of man's endeavour for the riches of the earth, he still cannot reach what is truly valuable, wisdom."[29] Moreover, in a manner characteristic of Job's earlier speeches,[30] there are hints of the ultimate solution. Verse 1, about the refining of gold, plainly echoes 23:10 - "when he has tried me I shall come

forth as gold." Indeed in that chapter, the previous verses contain the search motif as here and thus form an anticipation of this speech. Similarly, the description of the darkness in the bowels of the earth recall many of the passages commented on in the section on Shøol (eg. 10:21; 24:17).

Habel[31] points out the significance of probing and searching and this is underlined by the commodities mentioned in vv5-6: bread with its implications of the sustaining of life, and precious stones with suggestion of enormous and costly effort remind us again of the main issues of the book. Verses 7 and 8 have already been examined for their possible mythological references and are important for showing the limits of those powers which harass Job. In this connection it is important that these creatures, celebrated for vision and power are shown to be less astute than humans.

Verses 9-11 compare man's activities with those of God Himself. In Chapter 9:5 it is God who overturns mountains. Both mountains and rivers in Canaanite legend are associated with El's dwelling place and council. Thus the supernatural background of the whole story is again underlined.

Thus I would suggest that vv1-11 mirror and are a metaphor of the earlier part of the book. Human wisdom and achievement is not denigrated, any more than Job's wealth and happiness were in the Prologue. What was lacking was the stern testing and awareness of supernatural agencies implied here.

Thus in essence the picture of mining becomes a metaphor for Job's search for the Divine Wisdom which lies behind creation.

The questions implied in vv1-11 are now addressed in the second section (vv12-19) on the inaccessibility of Wisdom, with the key question of the place of Wisdom raised in v12. חָכְמָה and בִּינָה are key terms and are used extensively by Yahweh. Indeed this is one of the ways in which God prepares Job for the final unveiling and demonstrates that his earlier criteria for understanding the universe were inadequate. This is developed by a series of questions which glance back at issues raised in the earlier part of the book and forward to the Divine speeches. First in vv13-14 it is stated that wisdom is not located in the human or material universe, with the implication that it is beyond and antecedent to these. Moreover, it cannot be bought and it far excels in worth earth's most precious substances. Perhaps this may hint at something else. Job had been stripped of all these, but none of them had guaranteed wisdom and understanding, indeed they had prevented him from acquiring these in the truest sense. The question is underlined by being asked again in v20 where it is said to be hidden both from aeriel reconnaissance by birds and search by humans. Especially interesting is v22 where the mysteries of Sheol and Death are in some mysterious way linked with Wisdom and Creation and are again to appear in Yahweh's speeches.

The section has surveyed human, animal and supernatural power and skill and shown that they are inadequate in a true understanding of wisdom. This has also been the burden of the book so far as it has grappled not just with the problem of evil but the more fundamental one of Creation itself and both God's original and continuing purposes. Thus the stage is to be cleared for God Himself to declare His hand. Only He fully understands, and thus only from Him can come the explanation and the resolution.

In the final section (vv23-28) it is interesting to note that Wisdom is scarcely mentioned; rather it is God's power in Creation which is celebrated. This point is given an interesting treatment in an article by Scott L. Harris.[32] Harris takes the four verbs in v27 which each have a third person singular feminine pronominal suffix : תָּכְנָהּ׃ ; וַיְסַפְּרָהּ׃ ; רָאָהּ ; וַיְכִינָהּ׃ -and suggests that the subject "it" is not "wisdom" but creation ie. the "earth and heavens" introduced in v24. This underlines the fact that only in God the Creator can wisdom be found. He argues that it is grammatically acceptable that the content of the preceding sentence (vv23-26) can be referred to as "it". Moreover the verbs of v27 are elsewhere used in creation contexts: not least significant is the use of רָאָה in Genesis 1; also of numbering the clouds in 38:37; see also Isaiah 40:25-26; כּוֹן is used of establishing the earth in Psalm 24:1-2; חָקַק

appears in a nominal form in Psalm 95:3-5 where God's incomparability is seen in His creating power.

Certainly the focus of this section is on creation rather than wisdom per se. Verse 23: "God understands the way to it and He knows its place" has the further implication that God knows the 'way' and the 'place' because He created these. The emphasis on 'seeing' is a vivid way of speaking of God making what is already present in His mind. Thus Wisdom and creation are two sides of the same coin. Indeed if verses 25 and 26 about wind, water and thunder are taken as an illustration of the Divine principle of Wisdom in Creation, then we are better able to agree with the thrust of Harris' article and "it" need not be too rigidly limited but seen as the Wisdom which creates and is embodied in the universe.

The actual details of creation in vv25-26 are full of interest. In line with the theology of the chapter they represent a statement of order and thus point forward to Yahweh's speeches where the order of the universe is expounded. Thus, those very aspects of creation generally deemed most elusive and intangible - wind, rain, thunder and lightning - are seen to be governed by strict rules - the 'ordinances of heaven' of 38:33. Probably mythological elements lurk here as well in the reference to God's control of the raging waters and the theophonic language of the thunderstorm already commented on in connection with the end

of Elihu's speech. There is the further nuance of the ambivalence of these forces, their beneficence and destructiveness, which is exactly the riddle about the ways of God which is at the heart of the book.

Verses 27 and 28 I would argue belong together and this elucidates the function of v28. Verse 27 in general terms is a statement of creation and verse 28 of the providence which guides the just. The full implications of verse 27 have still to be elucidated in matchless detail by Yahweh in Chapters 38-39; Job is not yet convinced but this is an important pointer in the right direction. Similarly, verse 28 is not a platitude but a vital reminder of the God-fearing character of Job emphasised in Chapter 1:1 and vindicated in Chapter 42. It is also a rebuke to prepare Job for the searching series of questions in Chapters 38-41 which demonstrate the vast gulf between him and God. Verse 28 is a salutary reminder that in this world we must accept limitations and ignorance. The 'fear of the Lord' had not prevented Job's suffering and indeed it is largely in protest against this that he makes his final speech in Chapters 29-31. Rather, immeasurably strengthened and matured by suffering he comes to see that the fear of God is indeed consonant with the Divine government of the universe and his place in it.

Reflections: The above comments invite some further remarks on the function of the chapter in terms of the total theology of the book. It has already been argued that certain chapters form key vantage points in the book, and this chapter, like chapters 3, 9, 19, 26 and above all 38-42 form vital stages in the developing imagery and theology of Job and draw many strands together.

The main issue is whether Chapter 28 anticipates Yahweh's speeches in such a way as to make the latter an anti-climax. This can be answered on two levels: literary and theological. The first general point to be made on the literary question is that it is unreasonable to expect a long work to have only one high point.[33] Rather we have intimations and motifs which provide a vantage point for the final stages of the journey.

Another obvious feature of the poem is its calm and measured tone in contrast to the frenetic energy of Chapters 3-27. This gives weight to the suggestion that the chapter is choric commentary. Habel draws attention to some of the main features which support this view: "It is not addressed to any of the participants of the dialogue in Job. There are no indictments, complaints, interactive comments or direct responses to previous assertions of other speakers."[34] Yet he rightly points out that the language and motifs of the chapter have deliberate echoes of earlier speeches and thus constitute a reflection on the debate.

The space for reflection is vital at this point as a signal that the petering out of the speeches is not evidence of a disturbed text and careless editing but a deliberately crafted interlude. If the above argument that the surrounding chapters function as commentary is valid, then the particular choric quality of this chapter not least in its use of imagery is enhanced.

The theme of wisdom and its intertwining with creation and providence is expressed here in a vivid metaphorical manner. The evocation of mining has connotations not only of suffering and solitude which mirror Job's plight but of the mysteries of the underworld which are a powerful reminder of the supernatural dimensions of these sufferings. Moreover, there is a profound admiration for human ingenuity which give a true perspective on the importance of human wisdom. This is in stark contrast to Bildad's sour dismissal of man as 'a maggot' (25:6); yet it also shows man's limitations, for with all his god-like powers he has been unable to find wisdom. The metaphors of hidden treasures and precious stones and metals reflect the reality of the experience. This is no intangible theorising but a realm which has substance. When these are combined with the more dynamic images of rain, wind and thunder a most vivid and dramatic evocation of the mysteries of both the visible and invisible universe is created. Thus the imagery points back and co-ordinates the concerns of the

earlier chapters of the book.

However, the imagery also points forward to Yahweh's speeches. The depths of the earth are then suggested in 38:16ff with the evocation of the primaeval ocean, the gates of death and אֶרֶץ (v18), as already argued, most probably referring to the underworld. The 'way' to light in 38:19 is reminiscent of the unknown way to wisdom in 28:13; and "a decree for the rain" (28:26) of the ordinances of heaven (38:13); "a way for the lightning of the thunder" (28:26) is echoed in 38:25 - "a way for the thunderbolt". Moreover, the rhetorical questions of 28:12 and 20 anticipate those of Yahweh in Chapters 38-41. None of this has the effect of lessening the impact of Yahweh's speeches. Rather they prepare the hearers for them and increase their impact by showing that this chapter for all its magnificence is not the answer.

Theologically, as well this chapter is a pivotal one. The כִּי links it with Chapter 27 and puts the passion of that and previous chapters into a calmer and more rational perspective. At the other end of the chapter, the words לָאָדָם וַיֹּאמֶר mark it off as a considered statement and contribution to the debate.

The 'debate', however, has ground to a halt with the Friends becoming ever more scurrilous, irreverent and platitudinous. Job, on the other hand, has shown astonishing

insight into the cosmic dimensions of his situation (anticipated in eg. Chapters 7 and 9), but in Chapter 27 that insight has proved inadequate as a bulwark against depression, with an element of hubris as well which vitiates the effect of that perception. Thus, here in Chapter 28, a statement of the fundamental wisdom and order underlying the universe is necessary and provides the necessary breathing space for passions to subside. Job's long speech (Chapters 29-31) is a final summing up for the defence by outlining his reasons for claiming that he has in fact been characterised by "the fear of the Lord", which is, of course what the narrator has stated in 1:1.

Chapter 28 is valid as far as it goes. We might characterise it by saying that it is the theologian's answer and as such is no mean theology. However, theology cannot provide the full answer, only an appearance of God Himself can, and such an appearance and answer is not theology but the reality to which theology points. God's answer, as has been argued, especially in Chapters 2 to 7 is not a mere humbling of Job before the mysteries of Providence but a revelation of spiritual realities.

A further glance at Elihu's contribution is relevant at this point. He too, takes up the theme of Wisdom, in 32:7 he alleges: "Let days speak, and many years teach wisdom". Elihu, with brash confidence, virtually assumes the role of arbiter

in the court, the arbiter Job had cried for, and seeks to expound wisdom. He too proves inadequate and thus God's own intervention and His confirming and developing the insights and providing a true perspective on Wisdom are even more necessary.

d. Chapter 39: In this chapter, Yahweh leads Job round the animal world and, as in the rest of the book, this is no random choice of details. Indeed, as in Chapter 38, the underlying theme is not simply the habits and haunts of animals but creation itself. These animals and birds are remote from humans and not subject to their control. This, in itself puts Job's problem in a wider perspective and shows the inevitable limitations of an anthropocentric view of the universe. In looking at this chapter and the further light it throws on the Job poet's theology of creation three matters will be considered: the use of verbs; the structure and the theology of the passage.

The Verbs: The striking feature of the verbs in the chapter is that they are all associated with creation. The opening word of the chapter יָדַעְתָּ sets the tone not only for the first vignette (vv1-4) but for the passage as a whole. יָדַע is used here with implications of knowing not only in the sense of understanding information but of the kind of insight

already demanded in Chapter 38 and earlier in Chapter 28 which implies the kind of knowledge which can come only from initiating and controlling the actions. Moreover, the picture of procreation with its blend of pain and joy is a vivid metaphor for the state of creation itself and an implied criticism of Job's cursing the day of his birth. Then he had wished that his birthday should not come into the number of the months (a phrase echoed in v2). Verse 3 reminds us of the vivid evocation of childbirth in Job's own case in Chapter 3:11-12. There may also be another glance at the Canaanite stories. In Aqhat 17 Col.vi. 1.28 Aqhat is told by Anat that he shall 'count the months' - tspr. yrḥm -, which is a poetic description of immortality, a property of the gods alone. Thus Job has neither the knowledge nor the immortality of the Creator and therefore cannot fathom the mysteries of birth nor discern the reasons for it. Moreover, the idea of Providence is encapsulated in the word עֵת which is the immediate object of הֲיָדַעְתָּ and which I believe should be retained in spite of many suggestions that it should be omitted.[35]

This basic idea of knowledge is now illustrated by a series of specific actions and ideas. The vignette about the wild ass (vv5-8) echoes the "loosing of the bands of Orion" (38:31) Yahweh can set free and loose and still retain control, for his government of the universe allows latitude within His overarching providence. This is a powerful hint of

the ultimate solution He is to unfold in His second speech where Behemoth and Leviathan are subject to His power and yet have enormous freedom in their own domains. The word תְּהוֹם, as already noted in Chapter 3, has connotations of Sheol and is an ironic reminder of Yahweh's control and interest in the remotest bounds of the universe. Indeed the word מִשְׁכָּן (v6) used here of the wild ass is often used elsewhere of tabernacle and temple and has implications of the whole earth being Yahweh's temple to use and fill as He pleases. Job has no more power to loose in the animal world than in the starry heavens.

The opposite idea is embodied in עָבַד (v9) in the section on the wild ox or buffalo (רְאֵם) in vv9-12 which corresponds to the binding of the Pleiades. It also anticipates the impossibility of making Leviathan a slave for ever 40:28. Moreover, it is the very word that Yahweh had used of Job in 1:8 and the implication is that only the Creator can truly make an עבד of any creature and that Job's happiness depends ultimately on his realisation of this. Thus the verb עבד is a word with implications of creation and providence and the order of the universe. The further nuances of reverence and worship are significant in bringing Job to an appropriate frame of mind.

Of the next vignette, that on the ostrich (vv13-18), Andersen writes: "It is hard to argue that this hilarious

sketch of the ostrich serves any solemn didactic purpose."[36] That is true as far as it goes, but Andersen ignores the fact that a piece of literature can be entertaining and amusing and yet make a serious point.[37] Gordis[38] argues that the noun may be governed by the rhetorical question הֲתֵדַע׃ in verse 1 and indeed it can be argued, as I have done, that the verb controls the entire chapter. I think, however, that the verb תִּשְׂחַק־לוֹ (v18) is the key to this vignette. The laughter and playfulness have already been commented on in connection with Behemoth in 40:20 and Leviathan in 40:29. Laughter is a sign of control; God laughs because He in control: "He who sits in the heavens laughs" (Psalm 2:4). His evocation of the grotesque here is amusing, but it is the amusement of the Creator who laughs with total knowledge and power. The ostrich, too, secure in her place in creation, can afford to laugh.

The vignette on the horse (vv19-25) significantly is introduced by the verb הֲתִתֵּן׃ with all its nuances of the Creator's power to give and to withhold. Similarly the verb שִׂכְלָה־בּוֹ is used in a creation context in Chapter 10:11 of God clothing Job with skin and flesh. Very significant too is the verb הַתַּרְעִישֶׁנּוּ , a word used of God shaking heaven and earth. Thus here we have the ideas of creation and providence intertwined and exemplified in the portrait of this majestic creature whose appearance is like that of El Himself.

The final vignette (vv26-30) of the birds of prey underlines the nuances of the initial בִּינָה by asking Job if the hawk pursues its unfettered flight by his 'understanding'. Indeed this serves to round off the whole of the first speech as Yahweh's first question in 38:4 is "Declare if you have understanding". Here wisdom is not simply to plot the flight of the hawk but to control its path through the trackless heavens. Similarly it is not information about the eagle but the power to control its predatory actions which is the issue.

The verbs employed in the passage, then, have nuances of that Providence which is inextricable from the Biblical theology of creation. God is present and active in the most remote and uncongenial parts of the universe.

Structure: This chapter is very carefully constructed and its theme of creation and providence is highlighted by that structure. I have already noted the linguistic links between the beginning and end of the chapter by the use of בִּינָה and the wisdom vocabulary. There is also a thematic link: verse 1 begins with conception and verse 30 ends with death, death moreover which nourishes the lives of the young eagles. Thus the idea of a complete cycle is suggested. Moreover both the first and last vignettes speak of the young of the respective creatures and the middle vignette about the ostrich also speaks of the young. There is also a progression of thought

in the picture of the young of the various animals. In the case of the mountain goat it is the mystery of birth itself which is intensified by the further mystery of the young goats disappearing, led by instinct into the unknown. In the case of the ostrich, natural instincts are abandoned and the young treated with neglect and cruelty. In the case of the hawk it is the savagery which marks the young from the earliest stage which is emphasised in the grisly phrase - "His young ones suck up the blood". This raises the question of cruelty and savagery in the living world and I shall return to this in my comments on the theology of the chapter.

There may be yet another link between the opening and closing verses of the chapter which demonstrates its essential unity as a panorama not simply of the habits of certain animals but a picture of the life cycle itself. The chapter opens with the idea of giving birth, and the closing verse includes the word חָפַשׂ . This word has already been examined in the section on Death and its connotations of the netherworld explored in particular in relation to Chapter 3. The context refers to violent death and the gorging of blood and thus the use of the word here is almost certainly related to this motif, not least in its being part of the build-up to the appearance of Behemoth.

I want now to examine the structure of the passage as a whole, and again a pattern can be discerned. This pattern can

be summarised as follows:

	vv 1-4	:	Fundamental mystery of birth and life
2 examples	vv 5-8	:	Mystery of freedom
	vv 9-12	:	Mystery of domesticity
	vv13-18	:	Comedy: a 'reductio ad absurdum' of the mystery of life
2 examples	vv19-25	:	Magnificence and fearlessness
	vv26-30	:	Mystery and cruelty

In this outline, the first vignette (vv1-4) is the basic introduction, with vv13-18 on the ostrich the pivot of the chapter with its odd mixture of poignancy and comedy. The two examples on either side illustrate different aspects of the mystery of life and the instinct (or wisdom?) which ties it all together.

In more detail the structure can be seen to mirror and underline many of the main themes and motifs of the book. The wild goat vignette (vv1-4) with its depiction of the process of procreation and birth remind the hearer that it is in fact the mystery of existence itself which lies at the heart of the book. It is a potent reminder too that Job has cursed the day of his birth and has been unable to grasp the mysteries of his own existence far less those of a remote and elusive creature

such as a mountain goat.

The development of this also parallels Job's experience. The next two vignettes explore the parallel themes of freedom and control both of which have bulked large in Job's mind. The ironic use of freedom (חָפְשִׁי), reminiscent of 3:17-19 has been noted. Here the rhetorical questions and statements emphasise the fact that real freedom is the gift of God whose writ runs in the remote desert and steppe lands. The mirror image of this, the motif of servitude, is also a powerful factor in Job's experience. He has spoken of man's "hard service upon earth" (7:1); and in the grim parody of Psalm 8 in vv17ff of that chapter has longed to be free from the service of the 'Watcher of Men'. Again, the rhetorical questions show that issues of freedom and service are surrounded with more problems than Job could ever have imagined.

The ostrich vignette (vv13-18) is a pause for comic relief in the flow of the chapter and of the speech. Yet, as already noted, like all good comedy, it makes a serious point. Like Job, the ostrich appears to be unaware of 'wisdom' and 'understanding'. Yet, like Job, she too, has her place, and abilities and gifts which are denied to other creatures. Moreover, and this is a point missed by many commentators, the theme of the book is startlingly brought to the surface in verse17: "God has made her forget wisdom and given her no

share in understanding". God Himself has been responsible for this lack of wisdom in the ostrich and this is another picture of His role in orchestrating the whole scenario in Job's life.

The reference to the horse (v18) provides a natural transition to the last two vignettes of the war horse and the birds of prey. These reflect but also develop in a grimmer and darker way the elements of freedom and control in the pictures of the wild ass and the wild ox. The theophany-like language both reflects earlier parts of the book (eg. 9:4-10) and anticipates the Leviathan passage. A variety of vivid imagery is used: visual eg. "leaps like a locust" (v20), "swallows the ground" (v24); auditory eg. "his majestic snorting is terrible" (v20), "the thunder of the captains and the shouting" (v25); emotive eg. "smells the battle" (v25); "spreads his wings towards the south" (v26). All these create an eerie and haunting picture. It is here that imagery, structure and poetic technique merge into theology and to that I now turn.

Theology: In commenting on Chapter 38 in relation to the Sea Imagery I argued that each of the vignettes were not simply examples of creation, but pictures of the creative process itself seen from a variety of angles. Verses 39-41 with their picture of Yahweh the Provider form a transition from the physical universe to the animal kingdom. I have further

suggested that this is parallelled in Chapter 39 by a series of pictures of the life cycle in the natural world. I shall consider the theology of Chapter 39 in three main ways: first, as it relates to the doctrines of creation and providence; second, as it addresses the problem of evil in nature and third, as it relates to Job's own situation.

With regard to the doctrines of creation and providence perhaps there is no part of the book which more clearly demonstrates their inextricable intertwining. The first feature worthy of comment is the sheer intricacy of detail with which the Creator plans the life cycle of nature from conception and birth to death and decay. Yahweh ranges over the process of birth; the varied habitats of the wild animals; the corresponding picture of a domesticated animal; the exuberant evocation of the ostrich; the haunting and chilling cameo of the war horse and the habits of predatory birds. Not only does this raise in Job's mind the obvious question of his own lack of wisdom compared to that of the Creator, it implies another question. If God cares in such detail for the creatures of the wild in the midst of a world of cruelty and savagery, then is His care of Job less detailed and painstaking?[39]

A further comment is necessary on this concern with detail. Part of worship, as I have already suggested in commenting on the star passages is a spontaneous delight in

the 'manifold works' of God. Here this is carried a stage further. The creation must be seen in all its fascinating and terrifying variety as a revelation of the order and intricacy of the Divine Mind. Having seen the providence of God at work in the remote and grotesque, as well as the familiar and sublime is a necessary stage in asking the right questions about the Divine Governance of the universe. Thus this passage, in its own way, is an evocation of that sense of wonder which is a necessary foundation of worship. Providence, in short, is the belief that God works continuously in and through the world He has made and that creation is an ongoing process as well as a primaeval act. The Biblical view neatly avoids both pantheism and deism and makes a genuine theodicy possible.

A further feature of the doctrine of Providence implicit in this chapter is the subtle blend of control and freedom which God exercises over the creatures He has made. This is seen first in the picture of the mountain goat. The procreation is plainly a voluntary act, yet the number of months is not under their control nor is the subsequent destiny of their offspring. Similarly, the wild ass is free to roam, yet certain habitats are 'given' to it;' also the ostrich has been given speed but not wisdom. Even the horse, apparently godlike in his pretensions, and the birds of prey, untameable and ferocious, are in fact responding to instincts

deeply implanted in their natures.

It is this matching of Divine sovereignty and creaturely responsibility which is at the heart of the book's wrestling with the problem of meaning. This is seen notably in the picture of the sea bursting out of the womb (38:8-11) and, of course, in the ambiguous role of Satan in the Prologue. Life itself, procreation, instinct, natural behaviour, including the callous indifference of the ostrich and the savage activities of the eagle are in the gift of God, which means that although He sets limits the freedom is genuine. This means too that in the natural as well as the supernatural world God takes a 'risk' by breathing His life into creatures who behave in bizarre and predatory ways.

Another aspect of providence illustrated in this chapter is the place of paradox in the universe. This is clearly shown by the combining of images of domesticity and neglect, of peaceful roaming in remote places and blood lust, of comedy and grimness. Habel expresses it thus: "In his world of paradoxes Yahweh continues to operate with the opposites of life and death, chaos and order, freedom and control, wisdom and folly, evil and blessing. What He challenges Job to do, he himself has done or continues to do."[40] This means that the created universe in itself can provide no real answer to the problems of evil and suffering, a point to which I shall return. The main thrust of this chapter like that of Chapter

38 is to fill Job with wonder at the intricate planning and guiding of the whole vast structure and show him how inadequate has been his understanding of the ways of God. This is where Habel, I think, goes wrong when he argues: "From these parallels in the natural world Job is left to draw the necessary conclusion relevant to his personal world."[41] This is a valid view, only if Leviathan and Behemoth are simply more of the same and not a new development of Yahweh's argument. If they are, as I have argued, a fresh but not unanticipated development then Job is not simply "left to draw the necessary conclusions", for so far his conclusions have been partial and inadequate. Yet it is true that the mystery rather than the benevolence of Providence lies at the heart of this chapter.

This leads on to the second main theological issue which is how evil relates to the natural world. The first point to be made is that here it is presented as in some way integral to the structure of the living world itself; as in Chapter 38 it was seen to be rooted in the physical universe. There is wilful neglect as in the case of the ostrich and savagery as in the case of the eagle. Moreover, the interrelationship of good and evil is too finely balanced to allow any more tinkering with details. The young eagle's hunger is satisfied only by the death of another creature; the young goats' freedom is at the cost of final separation from their parents.

These are merely illustrations with a much wider application of how good is not achievable for all life everywhere simultaneously.

A comment is needed here on how this does not conflict with the idea of God's containing and ultimate defeat of evil more fully commented on in the exegesis of Chapters 40 and 41. The balance is between God's ultimate purpose and how this works out in the actual experience of creation by people and other living creatures. God is concerned to defeat evil in human, natural and supernatural realms. Daily experience gives hints of this but not the ultimate picture.

Behind all this is the more fundamental interplay of life and death. Since this chapter is an evocation of the cycle of life, death is a fundamental factor in that cycle. The idea of death is more strongly present in vv19ff, not least in preparation for the appearance of Behemoth. Indeed the savagery of the natural world is embodied in Behemoth and Leviathan because they belong to the natural as well as to the supernatural world. It will not be supposed at this point in the study that I am offering a naturalistic explanation. Rather, I am underlining, as I have argued previously, that the cruelties and brutalities of the animal kingdom are one manifestation of the power of evil and thus it is most effective to use monstrous creatures as metaphors of the gods of death and primaeval chaos.

Moreover the chapter ends not only with death, but with violent death with its reminder of the disasters of the Prologue as well as the overtones of תהום recalling Job's anguished meditation on death in Chapter 3. This gives further support to the view already advanced that in the figure of Behemoth we have a deliberate grappling with and indeed the embodiement of Death itself.

The third main issue in the theology of this chapter is how it relates to the situation of Job himself. Many of the issues: the mystery of life and the violence of the world, matters of freedom and slavery, of apparent anomalies in God's Providence are all illustrated from the pattern of life in the animal world. This shows to Job that he is not unique; that the mystery he has wrestled with in his own life is also there in the daily experience of other creatures.

Moreover, by the same token Job is being shown that both his perspective and power of action are limited. His perspective is limited for he has not seriously looked at the animal kingdom; his power of action is limited for he cannot exercise the kind of control that alone would enable him to understand it. The animals here are remote from man and uncongenial to him, yet they have their place within the Divine Providence. As Gibson says: "mankind as a whole is but one of God's concerns and not necessarily the most important of them."[42] Nevertheless, the fact that God is willing to show

Job this panoramic view shows his concern that Job should in fact begin to understand at least something of why he has undergone these dreadful experiences.

This invites another observation. I argued earlier that Chapter 28, while it anticipated Yahweh's speeches, did not make these speeches irrelevant but rather prepared the way for the definitive statement that God was to make. Other such anticipations (especially Chapters 9 and 26) have also been noted. However, if Chapters 38 and 39 were all that Yahweh had to say, then that criticism would be hard to refute. Yahweh does indeed with breathtaking beauty and comprehensiveness paint a panoramic view of the universe and its life in terms of His creation and providence. Nevertheless if this remains the final answer it stops short. It does not provide that final clue which makes all the rest of the images and intimations cohere. Thus, unless Chapters 40 and 41 have a new element to contribute we are indeed left gasping at the greatness of the universe and the intricate variety of life, but Job has already shown such understanding and emotion, not least in Chapters 9 and 26. By contrast, as already noted, the Friends, despite occasional references to nature, use it mainly as a stick to be at Job with. We can thus again see what God means when He speaks of Job saying "what is right" (42:6). Indeed in 12:7-9 Job had anticipated the theme of this chapter: "But ask the beasts ... the birds of the air ... the

hand of the Lord has done this."

What Yahweh has not yet answered is the pivotal question of 9:24 - "If it is not He, then who is it?" Thus when Gordis argues that "Behemoth and Leviathan are natural creatures, the existence of which heightens the impact of God's argument"[43] he fails to do justice to this point.

Indeed the naturalistic interpretation of the second speech does not do justice to the Biblical blending of Creation and Providence. It effectively drives a wedge between God and the world by postulating that a mere description of the wonders of nature rather than the realised presence of God grappling with evil powers active in both natural and supernatural worlds is an adequate theodicy. This invites some more general comments on the imagery of nature in Job.

e. General Comments:

Three comments can be made:

i. God is sovereign and alone has wisdom, but living creatures remain free to make choices and the natural world is marked by the same paradox which runs through the more overtly supernatural passages. Thus the unleashing and restricting of Satan is parallelled by the outpouring and curbing of the sea and in non-mythological terms by the freedom and control of the animals. Thus the same principles are to be seen in the natural and supernatural worlds, for

both are part of the cosmos and thus ultimately under God's control. This illustrates the necessity for both the Divine speeches and makes an analysis of both kinds of images imperative in any serious attempt to study the book's theology.

Just as the supernatural imagery has naturalistic connotations especially in the ambivalence of many passages where תֹּהוּ occurs, so there are numerous hints of the supernatural world in the images of nature, for example those analysed in the discussion of Chapter 38 and the connotations of תֹּהוּ שׁוּ in 39:30. This is yet another evidence of the same hand in the Prologue and Dialogue and is seen in the fact that the Satan sends calamities, but these are effected by such earthly agents as the Chaldaeas and Sabeans.

ii. The language employed in the imagery of nature is of some importance. Much of the star imagery is couched in hymn-like language which recalls the psalter. This has the effect of creating an atmosphere of worship which in itself establishes a true perspective from which the contours of the problem can be seen. The tree passages are more akin to the Lament Psalms and this provide the necessary balance by underlining the mystery which is at the heart of Nature. Chapters 28 and 38-39 have the majesty of a psalm such as 104 with its tremendous sweep and breadth which ranges through the whole of creation.

iii. The third comment is a development of what Gibson says in his commentary on Chapters 38 ad 39: "How fitting it is that the author of the book of Job, whose ability as a poet has enthralled us on so many occasions, should pour the richest gift of his genius into this long and lovely and magnificent and perturbing poem, and should then humbly offer it to God to be His own."[44] In a very real sense this is much more than beautiful nature poetry although it is undoubtedly that. At a deeper level this is the theology of the Job poet, for only poetry of such splendour can embody the issues involved in the doctrines of creation and providence. I have argued that 'myth' is necessary not only to describe the 'problem of evil' but to embody it in palpable form and allow it to be experienced as well as discussed. So it is with creation; in poetry of this kind we are not simply talking and thinking of the phenomena of heaven and earth, rather, as in Psalm 148, we are joining with 'sea monsters and deeps' and with 'sun, moon and shining stars' to praise God, and that alone is the basis on which real wisdom can be built. Job's experience has "given back to God what is already His", and thus he is immeasurably enriched and deepened in his faith.

Moreover, the emphasis is not ultimately on Nature, but on God. There is never any suggestion that anything is self-existent or independent. The order of the cosmos, which is a mystery to mortals, is but a reflection of God's wisdom.

Notes:

For Chapter 8:

1. See eg. Craigie; P.C.: "The Conquest and Early Hebrew Poetry" in T.B. 20 (1969) Pp.76-94.
In similar vein, in his commentary on Deuteronomy he argues: "The Exodus from Egypt marks in effect the creation of God's people as a nation..."
Craigie; P.C.: The Book of Deuteronomy N.I.C.O.T. Eerdmans. 1976. P.157.

2. Habel. P.108.

3. A striking parallel can be found in one of the poems of the Great War. Wilfred Owen in Futility (1918) moves from sorrow about a young soldier's death in the trenches to a profound pessimism about the whole purpose of creation:
"O what made fatuous sunbeam toil
To break earth's sleep at all?"

4. We may compare Hamlet Act II. Scene 2. ll.90ff.:
"... this brave overhanging firmament, this majestical roof fretted with golden fire - why it appeareth no other thing to me than a foul and pestilent congregation of vapours".

5. Gordis. P.247.

6. Driver; G.R.: "Two Astronomical Passages in the Old Testament". J.T.S. 7. (1956). Pp.8-10.

7. This raises interesting questions about the relative dating of Job and Amos. It may be that both are drawing upon a common doxological tradition.

8. Driver. op. cit.

9. Schiaparelli; G.: Astronomy in the Old Testament Oxford 1905 - esp Ch.IV. - "The Constellations". Pp.53-73.

10. Schiaparelli: Pp.63-64.

11. Pope. P.71.

12. This has a fine parallel in a German hymn by Paul Gerhardt (1607-76), translated into English as "The duteous day now closeth...". The relevant lines are:
"And man, the marvel seeing,
Forgets his selfish being,
For joy of beauty not his own".

13. Schiaparelli. Pp.54-60.

14. Notably by Dhorme, Pope and Habel.

15. Nielsen, K. - <u>There is Hope for a Tree: The Tree as Metaphor in Isaiah</u>: Sheffield Academic Press J.S.O.T. 1989.

16. Rowley. P.128.

17. Habel. P.301.

18. Habel. P.362.

19. Habel P.385 draws attention to 20:29 - "This is the wicked man's portion form God, the heritage decreed for him by God", which is echoed in 27:13, and argues that the latter part of Chapter 27 is the continuation of that earlier speech. I suggest an alternative explanation of this later in the chapter.

20. Clines. Introduction lix cautiously comes down on this side; Zophar has made similar points in 11:7-20.

21. This is not to prejudge the issue. Whoever wrote the chapter, someone must have decided that the chapter fitted into its present context in the final form of the book. Given the consummate artistry of the canonical book there would have to be good reasons for so deciding.

22. Davidson; P.209.

23. This area still needs fuller investigation. Chapter 28 does withdraw from the debate and is reflective. The others are still argumentative; what may be happening, if the argument advanced here is valid, is that Job is as it were carrying on the debate himself and speaking for the friends. In one way or another the debate has reached an impasse.

24. Andersen. P.231.

25. Perhaps something of this ambiguity is discernible in the LXX which reads - ὥσπερ στέλεχος φοινικος - "like the stem of the palm tree"; but φοινιξ also, of course, means the bird, and thus a whole area of association is opened up.

26. Habel. P.393.

27. Habel. P.395.

28. M. Dick finds Nergal here in:
Dick, M.: Job XXVIII: 4: A new translation. V.T. 29 (1979) Pp.216-221. He points out that the M.T. mny-rql has caused problems, and argues that there is a reference to Nergal (minnergal) and translates 4b "stooped over by Nergal/disease". He maintains rightly "The subtlety of mentioning in a description of miners the god who rules over the subterranean worlds and who inflicts man with disease is fully equal to the ability of the author of Job XXVIII". Dick's suggestion certainly is of a piece with much that has been said in the present study about the nuances of language in the text of Job. This seems like another example of language which resonates with far more than its surface meaning. Hartley (P.374. f.10) finds this dubious on the grounds "that there is no other reference to suffering in the hymn". This is not convincing; the whole context of the hymn is one of suffering and pain and the reference to Nergal, if present, is an allusion rather than a direct statement.

29. Dick, M.: op. cit. P.217.

30. This does not imply the speech is necessarily spoken by Job. The narrator, providing a choric commentary could equally do this.

31. Habel. P.396.

32. Harris, S.L.: "Wisdom or Creation? A New Interpretation of Job 28:27" V.T. XXIII. 4 (1983). Pp.419-427.

33. For example, Macbeth has at least three points of high tension: the murders of Duncan, Banquo and Lady Maduff's children. These do not simply repeat each other but are linked to Shakespeare's depiction of the deterioration in Macbeth's character and the increasing dominance of his mind by the witches. The parallel is closer than it might seem. Job may originally have been 'heard' rather than 'read'. Thus a play which exists in the first place to be seen and experienced as it is spoken and acted is

a good comparison with an ancient text addressed to hearers.
Another example from a culture and literary form perhaps closer to that of the Job poet is Beowulf. There again there are three high points; the battles with Grendel, Grendel's mother and the dragon; each anticipates the other and the latter includes the earlier but without any part being unnecessary.

34. Habel. P.392.

35. Dhorme, for example, P.597 that it is accidental repetition of the final letters of כִּי אָז ; the translations eg. the R.S.V. sometimes obscure it with the colourless 'when'.

36. Andersen. P.281.

37. A good example of this is Byron's Vision of Judgment which is full of rollicking and scurrilous humour yet is a very serious political statement.

38. Gordis P.460.

39. Matthew 6:30 provides a parallel: "But if God so clothes the grass of the field which today is alive... will He not much more clothe you?"

40. Habel. P.534.

41. Habel. P.535.

42. Gibson. P.238.

43. Gordis. P.571: Special Note 37 - "Behemot and Leviathan - Their Identity".

44. Gibson. P.235.

Chapter 9:

An Advocate in Heaven?

a. Introduction:

This final section on the imagery of Job will examine both legal imagery as such and say something about its general significance in the book, especially in relation to the areas already covered. Two introductory points need to be made. The first is that all the areas of imagery belong together because at root they are concerned with creation. Thus it was necessary first to examine the problem of evil, the case which was brought against God. This involved an examination of death, the chaos monster and the related question of theodicy which appear to belie the Biblical picture of creation as 'good' which is embodied in Genesis. This led to an examination of creation itself and the innermost mysteries of stars, trees and animal life with the associated doctrine of Providence and the cycle of life and death. Legal imagery in the book is essentially concerned with the justice or otherwise of the creator and thus follows naturally from a study of these issues.

Secondly, it is necessary to be selective because in a sense legal imagery is not so much a separate area as the framework in which all the other images operate. Habel puts it thus: "This metaphor is a major literary device with

integrates narrative procession and theological motif".[1] It appears in a variety of ways throughout the book. In 9:3 Job wishes to bring God to trial – עִם־אֵל – and that whole chapter continues with a penetrating use of legal terminology. This is restated in 13:13ff; in 23 and especially in 29-31 where Job in his apologia expounds eloquently his view of his earlier life in which he had been a champion of the poor and underprivileged and thus himself has a powerful case to present in the heavenly court. Moreover, when Yahweh Himself speaks He accepts the legal framework and refers to Job as one who has a case - הָרִב - with Shaddai (40:2) and eventually pronounces the verdict in 42:7.

The importance of legal imagery is in fact merely a reflection of the all pervading nature of this concept and its associated vocabulary in the Old Testament as a whole, not least in the Psalter. God as Creator is intimately involved with the continuing affairs of the universe. This is, of course, the doctrine of Providence which is fundamental to any evaluation of the Biblical doctrine of Creation.

In order to trace this theme in Job, I shall not, because of the extensive nature of the topic attempt to discuss or even to mention all the possible examples of legal imagery in the book. What I shall do is again examine the Heavenly Court scenes, this time in terms of their legal imagery, and then give an exegesis of the three 'witness' passages (9:33-35;

16:18-22; 19:20-27). In these passages the legal metaphor is at its most obvious and striking, and I shall attempt to demonstrate how integral these are to the structure of the book and how intimately they are related to the areas already examined. I shall then make some general comments on literary and theological issues.

b. The Heavenly Court Scenes:

In several parts of this study I have already commented on the subtle and ambivalent nature of these scenes and of the Prologue as a whole and I want now to examine it in terms of legal metaphor where a number of matters call for comment. The first is the depiction of Job himself. What the Prologue says about him is the essential foundation not only for Job's protestations of innocence and integrity in a general sense but for his legal standing which he is particularly to develop in Chapters 29-31. Andersen puts it well when he argues that what is in view is not a kind of sinless perfection but a genuine righteousness: "Job's first recorded act is to offer sacrifices for sin ... It is possible for sinful men to be genuinely good"[2] Some of the uses and nuances of תָּמִים are important in this context: eg. Psalm 19:8 of the law of the Lord; Genesis 6:9 of Noah in the context of his not being subject to God's judgement, as well as its use about sacrificial animals. A similar emphasis can be discerned in

יָשָׁר. Among other uses it occurs especially often in relation to some of the kings of Judah, notably Hezekiah and Josiah who did "what was right in the eyes of the Lord". Moreover, he is the man who 'fears God', in every respect the wise man of Psalm 1 and of Proverbs. Michel[3] suggests that רָע (מִן) (v1) may be personal and mythological ie. the Evil One rather than evil as an abstraction. If so, this would be an interesting early suggestion of trouble to come.

All this has the effect of presenting Job as a righteous man free from specific sins which merit heaven's condemnation and God appears to have blessed him in accordance with his uprightness. This is where the subtlety of the narrative becomes evident. In an interesting recent article,[4] Alan Cooper argues that the connection between piety and prosperity is not made by God nor by the narrator but that it is Satan who makes the link. Job's piety, not his prosperity, is what God emphasizes and thus prosperity is not to be an issue in the heavenly court, mor indeed does God mention the matter in His speeches in Chapters 38-41.

This leads on to the next importance issue in the heavenly court scenes, which is the role of Satan.[5] Two issues in particular call for further comment: what is his exact relationship to the court, and does he have a continuing role in the book? Moreover, too much should not be read into the definite article, anymore than 'the devil' in the New

Testament is less than a real personality. Also, of some significance is the word 'among'. Clines[6] points out that בְּתוֹכָם (v6) can simply means membership of a group. Perhaps הֵם is also significant. It is inclusive in most of its sense; Satan is mentioned because of his special role. This role and the evil ambience which surrounds him distances him from the others. I have already compared this to Canaanite story and the sending of emissaries by Yam to El's council. The role of Satan is in fact a powerful foreshadowing of the fundamental themes of the book: of the existence and mystery of evil which is both part of creation and yet a threat to it and of a Providence which cares but is surrounded by much mystery and many unanswered questions. There is probably also a deliberate contrast implied between Job the intercessor (v5) and Satan the accuser.

What is important is to try to decide exactly against whom Satan is adversary - ie. God or Job. At first sight, Satan's spite appears to be wholly directed at Job and his family. However, the narrator subtly suggests that God is in fact the main target. The indirect - "Does Job fear God for nothing?" and the way God is made the subject of the verbs in v10 - "Have you not put ... you have blessed ... ") show that Satan is more concerned with the Giver than the gifts and with God than Job. Moreover, Satan is subtly attacking the whole notion of Divine Providence. He, like the Friends, wishes to

suggest that there is a utilitarian universe where mechanical laws of cause and effect operate. If this is indeed the truth about the universe, Providence is in effect null and void because relationships such as that of God and Job are impossible.

The question as to whether he has a continuing role in the book is related to the wider question of monotheistic and polytheistic language. Clines argues that Satan seems much more at home in polytheism than in monotheism: "the scene echoes in spirit the assembly of the gods, whether in the Mesopotamian heaven, in the Canaanite 'heights of the north', or on the Hellenic Olympus".[7] Also, Behemoth and Leviathan, who, as I have argued take up the role of Satan belong in the language of polytheism which, as I have already suggested, is one of the ways the poet underlines the incomparability of Yahweh. I have also drawn attention to the 'El' and 'Baal' language used in a legal sense.

Two points call for comment. The first is the use of the word שׂטן ; this occurs in eg. 2 Samuel 26:2 of Joab going about to number the people (an activity which the Chronicler (1 Chron 21:1) attributes to Satan). It is used always of searching around with a particular purpose; it was not aimlessly that Satan came to the heavenly court. He came to present a particular case and the alacrity with which he has a reply ready about Job is highly suggestive; on one level God

orchestrates this; on another the implication is that the Satan has come exactly for this purpose.

This leads on to a second point. What is effectively dramatised here is the difficulty of distinguishing God and Satan; this is to be Job's agony throughout the book. In a sense, it is difficult for the Old Testament as a whole; often the practical battle against evil is underplayed in Old Testament theologies. Clines points out the legal overtones of Satan's role: "he is remarkably analogous to the functionary in Christendom known as the 'advocatus diaboli' whose task is to raise objections to the canonisation of a saint".[8] This, however, need not preclude his identification with the powers of evil. It is necessary for evil to make a convincing case and show a fair front (as Milton does with great power in Paradise Lost). Also the elusiveness and many faceted nature of this figure is crucial in the interpretation of the book's imagery. All this gives an extra dimension to Job's plea for an advocate in the heavenly court because, although he does not know it, that is where he has been attacked and from where his vindication will eventually come.

The third issue is the role of God Himself in the Prologue. Again the picture of God standing up in the Divine Council in Psalm 82 is relevant. Powers, other than Yahweh, some of them malicious, are at work and their power and influence is to be discerned on earth. In legal terms there

is a fascinating glimpse into God's Providence. God is simultaneously distanced and involved in the circumstances of Job. Clines argues that God here is not omnipotent or omniscient: "But not even Yahweh knows what has not yet happened; his knowledge does not encompass all possible hypothetical situations".[9] He maintains that if Yahweh knows that Job will not waver He can dismiss Satan's questions out of hand. I think two things can be said here. The first is that it is not so much what Yahweh knows, rather it is Job who does not know, and who must therefore learn by the only way he can ie. bitter experience that his faith in indeed equal to what lies ahead of him. More exactly, through his experience he is to learn that God in whom he has faith is indeed equal to that, although for most of the book the evidence points in the opposite direction. It is in fact not primarily around Yahweh's knowledge, but around Yahweh's power that the problem centres. There is a very striking parallel with the story of Abraham and Isaac in Genesis 22. Therefore this is no 'legal fiction', God's justice really is on the line and everything depends on the final verdict. Thus in terms of legality, as well as in theology and experience, God must act to vindicate not just Job but Himself.

This is illustrated in Chapter 2:3 where God tells Satan: "you moved against him to destroy him without cause". Now 'the cause' could plausibly be argued to be God's permission which

was in fact prompted by God's initial dialogue with Satan. Yet it is striking that Satan does not so argue; not we may be sure from motives of respect. Clines has a most interesting discussion of this phrase. He argues that the cause, in anthropomorphic language - "is to lay to rest a doubt in the mind of God Himself".[10] He further argues that God is asking Satan to agree to the successful conclusion of their experiment. I wonder if God is in fact rather establishing that He alone is the judge and that the final verdict on Job will be pronounced by Him.

One further point can be made. I have already cited Michel's suggestion that הָרָע in 1:1 may be the Evil One. Michel cites various other places, including 5:19 - "no evil shall touch you", where it may be an epithet of Mot. He further points out, quoting Sarna, that 'to destroy him without cause' (2:3) - לְבַלְּעוֹ חִנָּם - is 'to swallow him without cause' and recalls the jaws of Mot.[11] This would add a further dimension of supernatural evil to the Prologue and link it more closely with the poetic dialogue; the shadowy powers are already active.

With this in mind I turn now to an examination of three critical points in the dialogue where legal language, and especially an evocation of the heavenly court is crucial in the interpretation of the book.

c. The 'Witness' Passages:

At three crucial points (9:32-35; 16:18-21; and 19:23-27) Job envisages an arbiter in the heavenly court who will represent him and present his case to God. A further passage (23:3-7) uses similar language. These passages are not, of course, isolated, they belong in their contexts and in the theology of the book as a whole. A useful article by W A Irwin[12] suggests some fruitful lines of thought. Irwin points out that the passages have seldom been thoroughly discussed and argues for the need to integrate them into the total thought of the book. In particular he maintains that the passages are especially to be seen as part of Job's preoccupation with death (an area I have already explored). He further argues, and I shall return to this, that Chapter 19 "discloses itself to be in part actually built upon the experiences of Ishtar, when she had been admitted within the grim and forbidding portal of the kingdom of the dead"[13] He also draws attention to Canaanite myth and the fusion of both.

Chapter 9:32-35:

Irwin, in the article already cited, rightly draws attention to the way in which the dark imagery of Chapter 3 continues in subsequent chapters with powerful pictures of death.

"Is not the author's emphasis upon the land of the dead beginning to declare itself as a deliberate employment of some

of the great chthonic literature of his time which in some way voiced ideas that he considered significant?"[14] Irwin, however, does not go far enough, for this first witness passage is set in a context of remarkable richness which brings together most of the major themes of the book. The poet evokes the mysteries of Creation and Providence in vv4ff including the treading on Yam (v8) and the 'cohorts of Rahab' (v13); all this in a blend of hymnic and legal language. In vv14ff Job then proceeds more directly to charge God with injustice and to plead for a forum where he can present his case. These verses subtly interweave the language of the lament psalms with the rhetoric of the law court. Yet the key to unlock this dark prison lies tantalisingly close to Job's hand, indeed his fingers brush against it in v24: "If it is not He then who is it?" I have frequently referred to this verse, but a comment is needed here on its legal significance. In the context it prepares the way for a mediator in the heavenly court and leaves open the possibility that the apparent hostility of God may have a more complex explanation. Michel, commenting on the first part of this verse: אֶרֶץ נִתְּנָה בְיַד־רָשָׁע - follows Dahood in reading רָשָׁע as 'the Wicked' and discerns Satan in his role as Prosecutor. [15] This might be given additional support if שַׁחַת (v31) is in fact an allusion to Mot's miry city. Against that view is that the phrase is parallel to 'judges'. More importantly it would mean that he is directly accusing God of

handing the earth over to Satan and thus anticipate Yahweh's unmasking of Leviathan. What I think is happening here, as so often, is that Job is using imagery which has deeper nuances and which cumulatively build up to the final unveiling.

All this provides a context for Job's plea for a מוֹכִיחַ (v33); a figure who can be properly understood only in the context of the heavenly court in Chapters 1 and 2. A textual point here is of some importance. The M.T. reads לֹא יֵשׁ - "there is not". Some manuscripts suggest the reading לוּ - "would that there were!" Perhaps we have here an ambivalence (cp.13:15) which illustrates the oscillation between faith and doubt which is at the heart of Job's experience. Job has become aware of other powers who are bitterly hostile to him; is it not possible therefore that there might be another power who would befriend him? At root there is a deep desire to speak to God.

In this passage the identity of the putative advocate is not specified. He is called a מוֹכִיחַ (the Hiphil Participle of יָכַח). Job uses the verb in 13:10 of God judging or rebuking those who presume to present His case for Him (perhaps an indication of how God Himself can be seen as a מוֹכִיחַ), uses it again as a verb of pleading in 16:21; and by Elihu in 32:12 uses it of how no one has refuted (in a legal sense) what Job has said. It occurs in the Niphal in Isaiah 1:18 of God and His people 'reasoning together'. Also interesting is

the phrase "lay His hand upon us both". The hand is often mentioned in the Prose Tale in significant contexts. In 1:12 God forbids Satan to lay his hand on Job, and Satan in turn in 2:5 challenges God to put out His hand and touch Job. Then in 2:10 Job speaks of receiving good and evil from the hand of God. "Hand" there symbolises a complete involvement and thus if a mediator could be found able to hold both he would be able completely to restore the relationship which had taken such a mauling.

It is fascinating to see how Job treats the prospect of such a lawsuit with apparent alacrity. The unusualness of this is well expressed by Clines: "A psalmist prays to be delivered from such a threat (Ps. 143:2); Isaiah uses its imminence as a threat (Isa 3:13-14); and Qoheleth uses it as an ultimate sanction against excessive self-indulgence (Eccl 11:19)".[16] Job, of course, is scared to death by the prospect (eg. 13:14-15) but like Abraham in Genesis 18 he overcomes his fears and pushes God in argument. This is also the case in the Lament Psalms, notably the mighty 'De Profundis' (Psalm 130).[17] A further interesting comparison may be Psalm 89 where the heavenly court metaphor occurs in connection with the smiting of Rahab and with the covenant faithfulness of God to his people. Job has no fear of the rightness of his case.

A phrase of some significance in assessing the legal language in this passage is the last part of v35:

כִּי לֹא כֵן אָנֹכִי עִמָּדִי - lit 'for I am not so with me'. Michel argues that כֵּן means 'just' and translates "for not honest am I before him".[18], but he concedes that this is uncertain. Habel sees כִּי לֹא-כֵן - "it is not so" and perhaps "I" of v35 balancing "I know" of v2.[19] This is another useful reminder of the coherence of the chapter and of how the legal language belongs with the other main strands of imagery in the book. Following Habel's suggestion a little further it is interesting to note the context of the words "I know that it is so" (v2). They are a reply to the accusation of Bildad in Chapter 8:20-22 where Bildad uses legal language which echoes the Prologue. God, he asserts will not reject the blameless - מָאַס , a clear reference to and sneer at the Job of Chapters 1 and 2. The verb מָאַס is used often in covenantal contexts of a judicial decision of God. Thus Job is attacking the implied and later overt theology of Bildad that Job's goodness is to say the least, suspicious.

Thus in the first witness passage we can discern at least three elements. The first is the realisation that there is a heavenly court and thus the possibility, remote though it be, of an advocate whose identity is as yet unknown. This does not mean that 'it is not so with me' is positive. It may refer to his wish for an umpire. Even if we read לוּ in verse 33 that is often used of futile wishes (eg. Exodus 16:3 - "would that we had died by the Lord's hand in Egypt"). The second is that

the blend of psalm-like and legal language has a particular potency. The language of the worshipper and of the litigant create a powerful sense both of the majesty of God and of the justice of Job's case. Thirdly, and this complements the first point above, in the developing theology of the book once the question of a mediator has been raised, it cannot simply be left. It is here a forlorn wish, and similarly after the witness and redeemer passages he slips back into pessimism. But each time the impossible hope becomes a little stronger.

Chapter 16:18-22:

A word is necessary about the intervening chapters, many of these already looked at in detail in the comments on the imagery of death. In Chapter 11 Zophar responds to both the litigious and hymnic elements of Job's speech but in a rather rationalistic and mechanical fashion. He uses the legal language to accuse Job of being a sinner who not only has no cause to put, but has been allowed a most lenient verdict. His use of hymnic language in vv17ff has no sense of the awesomeness of the mysteries of which he speaks; like Bildad who uses similar language in Chapter 25, he is much more concerned to put Job in his place. That place is spoken of as a prison in v10; the prison of Sheol has already been discussed and that nuance may well be present here.

Job's reply in Chapters 12-14 is full of images of Death and of Creation. There is a greater sense of calm and of

control here; the tone is melancholic rather than angry. Creation, nature and the world of the dead are again evoked in imagery of great power and resonance.

Eliphaz's response to that in Chapter 15 is a fascinating point in the development of the imagery and of the argument. In v8 he brushes against the real issue - "Have you listened in the council of God?" Habel[20] argues that Job is virtually claiming to be the 'primordial human' and thus to have a monopoly on wisdom. However that may be, this is another reminder to the audience of the role of the heavenly court. Moreover, the passage is full of images of darkness, distress and the death of the wicked and somewhat anticipates Bildad's grim evocation of 'the king of terrors' in Chapter 18. Eliphaz' language here has much of the force of the imprecatory psalms.[21]

This leads directly to the next 'witness' passage in 16:18-22. Job's speech is a direct rebuttal of the taunts of Eliphaz in 15:25-26 and an allegation that it is God's violence to him and not his to God which is the issue. The violence of God's attack is underlined in images already discussed which foreshadow the descriptions of Behemoth and Leviathan.

Chapter 16 is one of the low points of the book; Job is in the blackest despair as this savage adversary he believes to be God attacks him mercilessly. It is important, however,

to observe the legal nature of this chapter. There is a clear contrast between the 'witness' of v8 and that of v19. In v8 it is Job's own gaunt and emaciated appearance which rises up- כָּחַשׁ-here used in a legal sense). Clines argues: "The thought belongs to that complex of ideas in which fatness signifies divine pleasure (cf. 21:23-24; 15:27), and thinness signifies what is dried up, devoid of life".[22] However, the witness in v19 is Job's defender. Two issues call for comment: the context and the identity of the witness.

The context suggests the covenant settings of such passages as Deuteronomy 31:28 - "call heaven and earth to witness against them". Relevant also are Genesis 4:10 where the murdered Abel's blood cries for vengeance, and Ezekiel 24:7-8 where God is moved to vengeance by the blood of those massacred by the king of Babylon. Thus Job is moving to the idea that something tangible will rise to heaven which will be a token of his innocence and be a proof of how unjustly he has been treated. I have already given reasons for suggesting that מָקוֹם (v18) has the nuance of tomb, and if indeed it has the connotation of Sheol, this would be all three parts of creation - "heaven, earth and under the earth" - and give to the passage the tremendous solemnity of a universal assize.

More vital is the question of the identity of the 'witness', and whether this could be God Himself. A fascinating interpretation is that of Clines.[23] He argues v20a

should read:

"It is my cry that is my spokesman;

Sleeplessly I wait for God's reply"

He takes רִנָּתִי to mean 'longing, striving' from רעה (B.D.B. Root III) and reads singular מְלִיצִי - 'my spokesman' for MT מְלִיצַי - 'my spokesman'; דָּלְפָּה he connects with Akkadian dālāpu - 'to be sleepless' and Ugaritic dlp - 'to exhaust'. Thus he argues that it is the cry for justice which will be his witness in heaven "and that is what is happening, whether or not there is anyone interested in listening". J B Curtis, in a provocative article,[24] reads the line thus:

מְלִיצִי לְעֵי אֶל-אֱלוֹהַּ - "my intercessor is my shepherd. Not God!" He sees this as a parody of Psalm 23:1, since it is Job's 'personal god' not the high god who is his shepherd. Curtis argues that Job rejects Eloah in favour of this other deity. Much of the difficulty of this passage centres around the translation of this verse. Clines with his rendering of מְלִיצִי as 'spokesman' is partially supported by the NIV - "My intercessor is my friend"; although it identifies the intercessor as the witness of v19. The RSV - "My friends scorn me" (which is the MT) would also make excellent sense here as Job is emphasizing his utter aloneness, hence he calls on heaven, earth and the netherworld as witnesses; he has no human witness to stand by him or speak for him. This would, in effect, see verse 20 as a parenthesis.

Clines' view of the cry of Job as itself being the advocate in the heavenly court deserves more attention. He argues that it is the legal cry of Chapter 13 which pleads for him now rather than he cry of vengeance of v18. He is undoubtedly right when he says "the truth of his innocence has been placed on record in the heavenly court".[25] That in a real sense is the point of the Prologue. God has attested Job's innocence in the court and has taken the 'risk' of having that innocence proved. But that also places a question mark against Clines' view here. Job's cry in itself is not enough; the Satan will contest its validity and thus it needs an advocate to present it. Far from the cry being the advocate it has no existence in itself and is the expression of Job's needs for vindication, not of that vindication.

Textual considerations also point in the same direction. The RSV, as already pointed out, is closest to the MT. The connection between verses 18 and 19 does not suggest that 'cry' is to be equated with 'witness'. A wish that his cry find no resting place does not fit easily with an affirmation that it is now in heaven. The MT of 20a has plurals and thus refer most naturally to his friends who are being of no help, as Job has scathingly said in vv3-5. It is to God that his tears ascend - "that he might argue for a man with God as a man does for his friend". The syntax is therefore most easily explained by God arguing with God.

There is no waw in 20 (b) so it is not easily understood as circumstantial (cp. NIV 'as my eyes pour out tears to God) but rather as a statement paralleling 20(a). There is, however a waw at the beginning of v21 followed by an imperfect of purpose, which suggests that this clause is not a new beginning. Syntactically, therefore, he wants his cry to ascend to heaven, for God even now is there as his witness. The Friends scorn him (and God has often not listened) but he cries tearfully to God that He might argue for him in heaven.

This brings us neatly back to the question of the identity of the witness and how he can be God himself, even if the syntax of the MT appears to point that way. He is called עֵדִי and this must first be connected with the use of the word in v8. There his witness is his own bodily appearance which appears to give the lie to his protestations of innocence. This is compounded by the picture of God's deadly enmity in vv9ff. Hartley points out that the word יְשִׂטְמֻנִי is similar in sound to Satan and says:

"Here Job comes close to reconstructing the scenes of the heavenly council in the Prologue, but he turns them inside out. He identifies God as his enemy rather than his advocate. At this crucial point he is tested to the ultimate. From his perspective he is led to wonder if the God in whom he trusted is not in reality his satan".[26] This, substantially has been the burden of my argument in earlier sections of this study

ie. confusion of God and his adversary which appears often as two Gods arguing with each other. In this contest, against such a titanic adversary, his own cry would scarcely be a convincing advocate. The other word (more common in Aramaic) is שָׂהֵד - "he who vouches for", which would be an odd expression to apply to a cry which itself requires to be vouched for. Interestingly, the AV of v19 - "my record" goes some way towards Cline's view. A further interesting detail is בַּמְּרוֹמִים . I have already commented on the significance of this word in 25:2 where it has nuances of the battle of Baal and Mot on the heights of Zaphon. If there are similar connotations here, the implication may be that the legal battle is to be fought by a Baal-like figure, and I shall return to this in the discussion of Chapter 19.

Hartley's suggestion of the confusion of God and Satan goes a long way to answering the charge that the witness cannot be God Himself. Job is wrestling with the mystery of who God is and what His providence means. Two further points can be made. The first is that the legal language suggests that there is a court where someone can speak for Job, and that dimension is vital in the total understanding of the book. The second is that this theme is totally integrated with the themes of death and chaos and creation imagery. What has still to be established is the identity of the advocate.

Chapters 17 and 18 have already been fully discussed in

relation to the imagery of death and especially in relation to the imagery of death and more particularly in relation to that of Mot and Behemoth in Chapter 3 of this study, and this must be kept in mind as the background to the gō'ēl speech in Chapter 19.

Chapter 19: 20-27:

This passage is one of the most discussed cruces in the book and I want to look at it especially in terms of legal imagery. The immediate context is a passage of frightening violence in which the anger of God is compared to an attack on a besieged city. What is interesting in this connection is that the attack on God is put in legal terns. "God has put me in the wrong" (v6) The verb is עִוְּתָנִי , used by Bildad in 8:3 when he maintains that God will not pervert justice and in Amos 8:5 of falsifying scales. Then again in v7 Job says: "I call aloud but there is no justice", as he insists that his case deserves a proper hearing. By verse 16, however, far from summoning God, he is reduced to pleading with his servant and he is at the very nadir of his experience. It is just at this point that the great gō'ēl passage comes. Because of its crucial importance I shall begin with translation and then present an exegesis. I shall begin the translation and comment at v20 which has possible links with the Prologue.

Translation:

20. My bones are showing through my skin and my flesh[1] and I

have escaped by the skin of my teeth[2].

21. Have pity on me, have pity on me, you friends of mine, for the hand of God has struck me.

22. Why do you pursue me as God does? When will you ever be satisfied with my flesh[3].

23. O that my words were written! O that they were inscribed on a stele![4].

24. O that with an iron stylus and with lead[5] they were engraved on a rock for ever.

25. Yet[6] I know that my vindicator lives and that in days to come he will stand upon the dust[7].

26. And that after they have struck off my skin - this shall be - though my flesh has gone[8] - I shall see God.

27. I shall see Him for myself; my own eyes will see him and not a stranger. My heart faints within me.

Notes:

1. This verse has been the subject of numerous emendations; these are not especially relevant to the present study. I have tried to make the translation as vivid as possible to show the extreme agony of Job's situation.

2. Similarly here the exact translation is elusive. Clines on pp. 430-32 provides a comprehensive list of suggestions and emendations. It may not be without significance that the other use of כָּלָה in the Hithpael in Job is in 41:11 of the fire escaping for Leviathan's

jaws.

3. The translation here tries to bring out the continuous force of the Imperfect.

4. I have translated בַּסֵּפֶר as 'stele' to try to capture the idea of a permanent record in stone which would be a continuous testimony to Job's innocence.

5. Taking בְּ with both words.

6. וְ is translated as 'yet' to suggest the contrast between dead stone and lead and the living vindicator.

7. עֲדִי־עַד has ambiguities which I shall comment on.

8. Taking מִן in essentially a temporal sense - cp. Job 38:12: מִיָּמֶיךָ - lit "from your days" ie. "since you were born".

In examining this passage particularly in terms of its legal imagery, I shall look at the following issues; the immediate and wider context; comparative motifs; the identity of the gō'ēl; Job's seeing and when this will take place. I shall attempt to demonstrate numerous echoes of earlier chapters and anticipations of later, a characteristic technique of the poet. The passage falls naturally into three divisions: 20-22: Job's present situation; 23-24: Job's desire for a permanent record of his words; 25-27 the picture of the go'el.

Verses 20-22 form a pause for assessment and have many echoes of the Prologue which establish their importance for

the discussion of legal imagery. The precise meaning of the first line is unclear, but the reference to skin recalls 2:4-6 where Satan taunts God that Job's skin and flesh have not been harmed. This verse shows that this has in fact been carried out; the Satan has done his work thoroughly[27] It is full of irony that what Job complains of here is in fact a result of what has happened in the heavenly court, and thus gives a further point, unknown to himself, to his protestations of innocence. This is reinforced by the reference to the 'hand of God' (v21) because it is the interplay of the hand of God and the hand of Satan which is presented with such subtlety in the Prologue.

An additional element introduced in v21 is Job's two fold cry for pity. Habel argues that Job is being sarcastic: "Job's appeal to the friends to exhibit comparison is a sharp, sarcastic barb. None of Job's friends or relations is sympathetic; he is abhorred by all".[28] Clines suggests that the nuance is 'stop hounding' - "He does not want their pity so much as their silence."[29] This must be an element in God's condemnation of the friends in 42:7; in their desire to prosecute Job they had so mistaken the nature of the Judge as to speak with the voice of his adversary.

The real adversary (as Job perceives him), is again in view in 21b and 22, "Hand of God" is, of course, metonymy for the power of God. Often this is used in the Old Testament,

especially in relation to the Exodus, of God's power on behalf of his people, but here it is used in a negative sense. This is developed in another image of savagery in v22 with the words about flesh. The point of all this is that Job is not imagining this hostility; it is very real and palpable. The friends have ceaselessly pounded him and this is indicated by the use of the imperfect. The hidden nuance of slander (Aramaic אכל קרצין -'to eat the (torn) pieces' - 'slander', and in Syriac used of the devil) is a powerful reminder of the legal setting of this passage. Thus what we have in these two verses is a brief summation of Job's current and continuing agonies which demand redress. The rest of the passage shows how this basic situation is responded to in two ways: desire for a permanent written record (23-24) and desire for a living vindicator (25-27).

Verses 23 and 24 express the hope (מי־יתן) that the legal case would be recorded in ~~a medium that the use of the word "would be be recorded in~~ a permanent and tangible medium . (v23). Clines underlines the legal connotations of the verses by pointing out that the 'words' are Job's depositions already referred to in eg. 13:3.[10] Gehman discusses the meaning of סְפָר in some detail in an article.[11] He points out that סְפָר means 'inscription' in Phoenician and argues from later Hebrew, Aramic and Syriac that the root ספר means 'to cut'. This is supported by the use of the word in Isaiah 30:8 where it is parallel with לוח ; once again the

context is legal in the sense of a witness against Judah and its idolatry. The second line may mean that lead was used to fill in letter incised on the rock by the iron, but in any case the image is of a permanent and indelible record. The technical details are interesting, but not of any special relevance to this study.

What is of more direct importance is that the metaphor here may well be a deliberate contrast to other metaphors Job has used of the brevity and fleetingness of his life - eg. the cloud (7:9); the tree (14:10); the lake (14:11). Job wants something which will not only vindicate him and his integrity but which in after ages will be a memorial to his fight for justice. 'Rock' is also, of course used metaphorically for God especially as the defence of His people. Thus Job wishes his words to be inscribed in a medium which has the solidity and power of God Himself.

In examining the heart of this passage (vv 25-27) I shall begin with what is tolerably certain before considering the identity of the gō'ēl and the time of Job's vindication. The ו in v25 I have taken as one of contrast with both the preceding sections ie. the persecution (vv 20-22) and the desire for a permanent record (vv 23-24). The A.V. and R.S.V. translate it as 'for', which is probably the wrong nuance as what is in view is contrast rather than logical sequence. Clines translates as 'but' as does the N.E.B. which indeed underlines

the whole thrust of the legal imagery:

"he will rise last to speak in court;
and I shall discern my witness standing at my side,
and see my defending counsel, even God Himself"[32]

Also important are the exact implications of וַאֲנִי יְדַעְתִּי where "I" is emphasised. This may be a glance back at Eliphaz' jibe in 5:1 - "to which of the holy ones will you turn?" Job, in spite of the volatility of his emotions, and the hostility of his friends, is still capable of a leap of faith. Clines[33] points out that יָדַע is often used in Job in forensic contexts eg. 9:28: "I know you will not hold me innocent"; also in 10:13 of God's purpose to mark him down as a sinner. This use here may be yet another contrast and a reminder to God of His covenant obligations.

The other reasonably clear point in the passage is the threefold emphasis on 'seeing God' in verses 26 and 27. I shall leave for later consideration the phrase in 26a: וְאַחַר עוֹרִי נִקְפוּ־זֹאת because what this means depends largely on the significance of the gō'ēl. What is noteworthy is that once again Job appears to be employing language usually associated with a Psalter. A very striking parallel is Psalm 17:5: "As for me I shall behold your face in righteousness"; this is in the context of a plea for legal vindication from deadly enemies - v2: "from you let my vindication come". A similar nuance occurs in Psalm 24:6 of the righteous generation

seeking the face of the God of Jacob. Psalm 27:4 similarly speaks of "beholding the beauty of the Lord and inquiring in His temple". These, and other passages in the Psalter place the seeing of God firmly in the context of legal vindication and present God as gō'ēl.

Plainly too, the 'seeing' must be linked with Job's words in 42:5 - "I have heard of you by the hearing of the ear, but now my eye sees you". Now, if I have read Chapters 38-41 rightly, the 'seeing' is in no small measure the discerning of the difference between God and His titanic adversary. That seeing shows that all Job's flashes of insight (eg. 9:24) and especially this passage of the reality of the situation in the heavenly court have been fully vindicated by a vision which simultaneously rewards and humbles him. The seeing demonstrates the reality of the cosmic struggle and the need of vindication not just of Job, but of God in the heavenly court. All this shows that God is finally seen to be all that Job believed He was and much more, and that whoever the gō'ēl may be, he must be seen in relation to God. It is the nature of that relationship which I now try to tease out.

First I shall examine the Old Testament use of the word gō'ēl and then explore it further in the light of the Canaanite saga of Baal and Mot, already looked at in connection with the imagery of death. Gō'ēl is probably a term first referred to humans like eg. 'father', 'shepherd' and

then transferred to God. In the Old Testament it is a legal term referring to Yahweh as Champion and Kinsman of Israel as the covenant community, and the gō'ēl in human relationships is essentially Yahweh's representative, a point not insignificant for its interpretation here. It is, in fact, easy to trace many of the nuances of gō'ēl in this passage. There is the gō'ēl haddām whose duty was to avenge a relative by tracking down and executing the killer (Numbers 35:12 etc), which corresponds to the images of violence against Job in the earlier part of the chapter. It also recalls "O earth, cover not my blood" (16:18) in the previous 'witness' passage. The book of Ruth suggest that marriage was a probable extension of the duties of the gō'ēl and this goes beyond legal stipulations to the theme of relationship which is also at the heart of Yahweh's covenant with Israel. Indeed in Ruth 4:5 there is an interesting use of the verb קום where Boaz speaks of the gō'ēl as the one who is "to raise the name of the dead over his inheritance". This suggests the continuity of the work of the gō'ēl beyond this life. The word is used eg. in Isaiah 41:4-9 of Yahweh's deliverance of evil. Thus gō'ēl is to be to Job as Yahweh Himself, to be everything the Friends have failed to be.

The title חי is also significant. Hartley says: "this adjective "living" stands in bold relief against Job's fear of dying".[34] Once again there are comparisons with the

Psalter. Psalm 42 speaks of the psalmist's soul thirsting for the living God, and the context is of opposition both human and supernatural; indeed Psalm 43:1, usually seen as a companion piece, if not even originally part of the same psalm, calls on God to defend and vindicate the psalmist's cause. Plainly the word means more than 'existing' and has the nuance of life giving and sustaining which reflects the creation theology of the book.

The passages cited so far indicate that the words are often, though by no means exclusively, applied to God. To carry the exploration further I want to look in the direction of Canaanite myth and to examine the celebrated passage in the Baal/Mot saga:

"that I may know that mightiest Baal is alive,
that the prince lord of the earth exists".

C.M.L. 6. Col.iii. 11.8-9

Clines[35] says that no one has demonstrated any relevance this may have to the Job passage. I want now to argue, building on what has already been said in the section on death, that not only is it germane to this study, but that it is a key which unlocks, some at least, of the mysteries of the passage.

Baal, in his battles with Yam and Mot is not only fighting in his individual capacity, as it were, but as a champion of the gods. Thus in C.M.L. 2. Col.i. 11.24ff. he rebukes the other gods for their cowardly behaviour at the

presence of Yam's envoys:

"Baal rebuked them (saying):

Why gods, have you lowered your heads?"

Similarly, the consternation and sense of helplessness in the divine assembly at the death of Baal is evident in C.M.L. 6. Col.i. 1.6.

"Baal is dead!

What will (become of) the people of Dagon's son?"

What seems evident is that Baal acts in some sense as a gō'ēl for the divine court and that without him there is a sense of vulnerability and desolation.

It may just be that some of the references to Yahweh as gō'ēl have a nuance of deliverance not just from Egypt but from death or the chaos monster - eg. Psalm 103:4 - "He redeems my life from the pit"; Isaiah 51:10 of the redeemed crossing the sea after the smiting of Rahab; Hosea 13:14 - "I will redeem them from death." Already noted has been the negative use of the word in Job 3:5 - 'shadow of death' 'claiming' the day of Job's birth.

Now here in Chapter 19 there is a cry for someone to defend Job from Mot, 'the king of terrors' of Chapter 18 and from the savagery attributed to God in the earlier part of Chapter 19 itself. The proliferation of references to death is parallelled in the Baal/Mot saga in C.M.L. 5. Col.vi. 11.9/10:

"Mightiest Baal is dead,

The prince, lord of the earth, has perished".

This is followed by a vivid picture of 'Latipan, kindly god', distressed and full of misery, covered with sackcloth and scraping his skin - a portrait which recalls the physical condition of Job. Irwin,[36] in the article already cited, draws attention to various parallels, such as Zophar's words in 20:17 - "He will not look upon the rivers, the streams flowing with honey and curds" and argues that here the allusion is to the Ugaritic connection of rains, of fatness and wadis of honey, with Baal being alive (a connection I have already examined in the section on death). Irwin goes on to argue that the gō'ēl is in fact the messenger who plays a prominent part in pagan myth, including that of Ishtar. Similarly, Baal's recovery comes about through the intervention of Anat and Shaphash. Irwin further argues that the relevance of all this lies in the essence of these myths as being representations of the ebb and flow of the life process. The fate of Job is prefigured in the cosmic cycle of the seasons as expressed in the fertility myth of the dying and rising god. Thus Job is symbolically done to death with his blood crying out for an avenger. Irwin comes down tentatively on the side of believing that the gō'ēl is the personal god.

While there is much here that is interesting and stimulating, nevertheless I believe that Irwin has missed the

point on at least two levels. The first is that the references to fertility myth are rather overdone. That there are references to fertility and summer drought in the Canaanite texts it would be idle to deny[37] eg. C.M.L. 5. Col.ii. ll.5ff:

"he has scorched the olive,

the produce of the earth and the fruit of the tree".

or C.M.L. 6. Col.ii ll.24ff:

"Shaphash the luminary of the gods did glow hot,

the heavens were wearied by the hand of the divine Mot".

However, they are simply effects in the natural world of Mot's power; they happen as physical manifestations of the wider conflict that has resulted in the killing of Baal. Similarly, Job's physical distress is simply the outward manifestation of the titanic cosmic war of which he is the centre.

Secondly, I think that a consideration of the roles of El and Baal in the heavenly court and their relation to Mot and Yam provide a better background for the gō'ēl passage than the fertility motif. I have already demonstrated how similar is the relation of Satan to the divine assembly to that of Yam and Mot in the Ugaritic texts, and produced evidence to suggest that the Baal saga provides much of the imagery and background for the action of Job. Here again, it is in the area of the ambiguous relationship of Baal and El that the clue may lie to the identity of the gō'ēl. El, to put it mildly, hardly plays a glorious role in the Baal/Yam conflict

- see C.M.L. 2. Col.i. l.36:

"Baal is your slave, O Yam,

Baal is your slave, O Nahar";

and in the Mot saga he virtually abandons Baal to his fate. Now all this has close affinities with Job. Yahweh appears to behave in the indifferent, even hostile way that El behaves; but Yahweh is not only El, he is also Baal and it is in this tension that the faith of Job is seen in its true light. When Mot (Behemoth) and Yam (Leviathan) are finally unmasked at the end of the book Job sees with stunning clarity who his real adversary had been. Thus God has not only been the head of the heavenly council by whose mandate all has been done, but also the champion who has suffered along with Job. The echoes of the Baal saga have a powerful impact in dramatising this tension. Thus when El says:

khy. ʾaliyn. bʿl.

kiʾt. zbl. bʿl. ʾarṣ.

this is an affirmation that the gōʾēl himself has been vindicated and that order has triumphed over chaos.

Thus I would suggest that to ask the question: "is the gōʾēl God?", is probably to put the matter in the wrong way. Rather, we have to consider, given God's apparent vindictiveness how he can be related to the gōʾēl, and how, given that only God can negotiate with God, there can be a gōʾēl at all. The legal imagery encapsulates the basic

question of theodicy which is how God can control what He has made and serve both His justice and His love.

Other problems in the passage remain to be considered. The word אַחֲרוֹן (v25) deserves attention. Dahood[38] takes it substantively and translates it as 'the Ultimate', seeing here Yahweh's victory over Death. He also emends yāqûm to yiqqôm - "he will take vengeance":

"For I know that my Redeemer lives,
And that the Ultimate will take
Vengeance upon the slime".

The Jerusalem Bible also takes the word as a noun which it translates "the Last", but without Dahood's other emendation. Dahood's emendation of יָקוּם does not appear to have manuscript evidence and also ignores the legal connotations which are important in understanding the passage. Moreover, the word is probably to be considered along with the related word אַחֲרִית used by Bildad in 8:7, and used again in 42:12, in both cases referring to the blessings of Job's latter days. I have thus translated it as "in days to come" to indicate that its primary reference is to the legal vindication which comes to Job at the end of his earthly life. This comes as a result of a vindication in the heavenly court which undoes and indeed goes beyond mere reversal of Satan's machinations.

Likewise עַל־עָפָר is important. That the word has

nuances of 'underworld' has already been demonstrated, not least in the Leviathan passage in 41:25. Thus, although Dahood unnecessarily emends, there is a probable allusion to Yahweh's conquest of the power of Death on Job's behalf. The time is left vague and in a way that is not of great importance; what is important is the conviction that Job will be vindicated in days to come. This vindication, however, is more than mere recovery of prosperity and that is, I think, the significance of verses 26 and 27.

The reference to skin and flesh presumably refer back to v20 which is, as already demonstrated, a deliberate echo of the Prologue. The first part of v26 reads: וְאַחַר עוֹרִי נִקְּפוּ־זֹאת - lit. "and after my skin they have stripped off - this". The זֹאת is a problem; I have taken it ("this shall be") as pointing forward to the next clause ie. seeing God. It seems probable that Job is referring to 18:13 about 'Firstborn Death' devouring the limbs of the wicked and the fate of the wretch in the presence of God, not that of Mot; and that far from being "thrust from light into darkness", he will see light in the divine presence.

The next point to notice is the emphasis on 'seeing' which is heightened by threefold repetition. It will be necessary first to examine כִּי בְשָׂרִי . It is useful again to glance at the Psalter. For example, Psalm 119:120 speaks of "My flesh trembles for fear of you"; and, by way of contrast,

Psalm 84:2 says "My heart and flesh sing for joy to the living God". These psalms illustrate the twin experiences and emotions involved in seeing God ie. trembling and joy, and both have been abundantly illustrated in Job. Moreover the use of בָּשָׂר emphasizes the real and tangible nature of Job's experience; this is no figment of his imagination. Much of the difficulty of the expression centres around what meaning is to be attached to the preposition מִן Habel[39] points out that Terrien shows that מִן used with a verb of perception or vision refers to the place from which or through which the seeing occurs, citing, for example, Psalm 33:13: "The Lord looks down from heaven, he sees all the sons of men". I am not sure that the parallel there is particularly close. Perhaps "from" in a temporal since would be possible. In my translation I paraphrased it as "though my flesh has gone" ie. since the time I had flesh. The phrase remains odd.

Also, what kind of seeing is meant? Plainly, above all it must be connected with 42:5 - "but now my eye sees You". What Job is actually experiencing in that chapter is a fulfilment of this prediction in Chapter 19. Habel puts it thus: "For Job to see God is to have his wish granted and his challenge answered. God did appear in Job's court even if He did not deal with all Job's claims explicitly".[40] What Habel does not really comment on is how by revealing the roles of Behemoth and Leviathan God has given Job a glimpse of the

innermost nature of reality, dramatised earlier by the basic metaphor of the heavenly court. It is in this light that the seeing is vital. Job has not seen everything there is to see, what he has seen are the dimensions of the problem, and seen them in such a way as to perceive the possibility of powers other than God at work in the universe.

This lengthy discussion has been necessary to see the passage in proper perspective. The simplistic question: "is the gō'ēl God?" is just the kind of question the Friends would have asked, and to which they would have given simplistic answers. This passage, like Chapters 9, 26 and 28, is an important staging post on the road to the complete picture in Chapters 38-41.

A number of subsidiary questions remain; notably when does Job expect this and what is the significance of the phrase - אַחֲרוֹן עַל־עָפָר (v27)? The first question is essentially about whether there is any idea of resurrection in this passage. I have already argued that this idea should not be rejected per se because of, for example, Job's statement in Chapter 14 about the lack of hope after death. These are dramatic utterances, born of agony, rather than statements of systematic theology. The leap of faith here (comparable to that of Psalm 139) could therefore include a vision and experience of God beyond death. Perhaps, though, once again the question is wrongly framed. Job's vindication

in legal terms is bound up with cosmic issues ie. with theodicy, death and creation. In the battle with the chaos monster, God smote Leviathan at the creation, but the battle continues and will only finally be resolved at the eschaton. This is what gives reality to the battle and, at any given time, makes its outcome seem uncertain. Similarly, it is not the timing, but the fact that Job will see God which is vital. Ultimately, this passage awaits the Resurrection for its full meaning to be realised. Rowley has a judicious comment: "Though there is no full grasping of a belief in a worthwhile afterlife with God, this passage is a notable landmark in the progress towards such a belief".[41] אַחֲרוֹן, therefore, means "in days to come", with the date unspecified, but with the nuance of the eschatological day; as for example used of God 'the last' in Isaiah 41:4, which, incidentally might support the Jerusalem Bible's translation of 'the last', already cited.

The word זָר from זוּר - 'to be a stranger' deserves some comment. The verbal form occurs in v13 of this chapter of God being accused of having estranged Job's family and friends from him, and of their own attitudes in v15. Basically the word is the opposite of gō'ēl, the kinsman who is also the champion. Thus at the heart of Job's cry is not only the wish for legal vindication, but for the renewal of a relationship[42] This, in fact, encapsulates the burden at the

heart of the book which is not the problem of suffering and evil in isolation but the question of a true relationship with God.

The final phrase of v27 - כָּלְתָה כִלְיֹתַי בְּחֵקִי - is also most important. Davidson comments: "This thought was so intense that it almost realised itself. Job's assurance of seeing God was so vivid that it virtually became a vision of God and he faints in the ecstasy of his faith".[43] This is, I think, a most significant remark, showing the profundity of Job's experience here which virtually becomes an adumbration of God actually revealing Himself, yet another intimation of the theophany of Chapters 38-42. Gibson[44] compares it with Psalm 73:15-26 which has a legal concern for the vindication of the righteous linked with the vision of God even although the psalmist's heart and flesh fails. This may also help further in understanding the puzzling earlier verses about skin and flesh. In the Prologue Satan had said it was one thing to honour God if he lost everything he had, but that if his own person, his skin and flesh were harmed, that would be a different matter. God has accepted that challenge; Job has indeed been 'stripped', - his body has been attacked viciously so that he feels flayed and destroyed. Yet he can still, in despite of it all, want to see God and indeed by the power of that wish partially see, and by partially seeing, receive an intimation of the final vision.

Thus in terms of the basic metaphor of the heavenly court, the desire for a gō'ēl is basically a desire for an unclouded relationship with God which is expressed in terms of a vision of him.

d. Comments:

Two matters need some more attention. The first is a literary question relating to the use of legal imagery and poetic design. The second is the theological one relating to the particular contribution of the 'witness' passages to the thought of the book.

Literary: The passages discussed, especially Chapter 19 illustrate a blend of legal and psalm-like language, especially the lamentation psalms. Westermann, of course, regards the book of Job as a dramatised lament.[45] Many of these laments in the Psalter are, in effect, cases against God. Also the 'witness' passages represent the confidence sections of the lament genre. They are few, but they are present, and the fluctuations they indicate are typical of the changing moods in the lament psalms. The Hebrews would therefore, not find accusing language directed at God as incongruous as we do. Much of this kind of language is to be found in Psalms 42, 43 and 44 where doubt, depression and even despair are balanced with leaps of faith that God will and indeed that God must vindicate.

Moreover, the lament psalms are particularly full of an intense longing for God and for the sanctuary (cp. again Psalm 42). This linking of the legal and the liturgical in Job is, I believe, deliberate. It removes the legal from the realm of the merely cerebral and the administrative and removes the liturgical from the realm of the merely emotional and provides a powerful fusion of all the elements. This is achieved in no small measure by a number of contrasts which subtly balance each other. The inscribed stele is contrasted with the words which would disappear if unrecorded; the living gō'ēl with the dust of death. The 'stranger' of v27 is also to be exposed in chapter 41 and Job is to see this with stunning clarity.

Another literary device, noted several times, is the Job poet's emphasis on the physical nature of both the actual and putative experience. The stele and the engraving embody Job's desire for visible and tangible proof of his words; similarly the intensity of the desire to 'see' God shows that it is not merely a visionary experience which is desired.

Theological: Theologically, the language of polytheism is again being used in the context of monotheism to underline and indeed embody a profound truth. The truth is that Job is not trapped in a flat mechanistic universe where inexorable laws of cause and effect operate. Rather, powers other than God, are active, and it is God's exact relationship to these which is at stake. This is also what allows us to see the gō'ēl as

God and demonstrates that there is ultimately no contradiction between the ferocity of the attack on God in the earlier part of Chapter 19 and the desire to see Him in the later verses. Indeed the very ferocity of the attack is the case for the prosecution and virtually a challenge to God to vindicate Himself, and this ultimately lies at the heart of the Lament Psalms as well. God is on trial, and who can defend God but God? This is intensified by the use of language which recalls the imprecatory psalms as well as the Lament Psalms, and this forces the audience to ask fundamental questions about God's justice and His government of the universe.

It is also possible to trace a progression of thought in the three passages. The first passage (9:32:35), whether we read - אֵין־נָא - "there is not" or מִי־יִתֵּן - "would that there were!", is a cry in the dark and yet a realisation that such a mediator is a reasonable concept. It is this realisation and openness, partial and incomplete as it is, which God can build on. Indeed, as often noted, this is one of the most remarkable chapters in the book with an astonishing range of imagery and theology. Chapter 16 more positively affirms that there is a witness in heaven and again underlines the cosmic and supernatural nature of the situation and points to a realm beyond the immediate prison in which Job is locked.

Chapter 19 fuses all these elements in a way already

demonstrated. In particular, Job's relationship with God which is a legal one but much more than that is explored in such a way as to allow legal and other aspects to be seen together. Legal imagery cannot therefore be seen in isolation, but rather as the context in which the other images operate.

Notes:

For Chapter 9:

1. Habel. P.54.

2. Andersen. P.79.

3. Michel. P.13.

4. Cooper, A.: "Reading and Misreading the Prologue to Job" J.S.O.T. Issue 46. 1990. Pp.67-79.

5. This is discussed in detail in Peggy L. Day's recent book: An Adversary in Heaven (Scholars Press, Atlanta, Georgia 1988). This is a well documented and fascinating book but it tends to treat the word 'Satan' in isolation and does not address other passages where the idea of evil spirits occur.

6. Clines. P.19.

7. Clines. P.21.

8. Clines. P.25

9. Clines. P.29.

10. Clines. P.42.

11. Michel. P.29. n.5.

12. Irwin, W.A.: "Job's Redeemer". J.B.L. 1962. Pp.217-229.

13. Irwin. P.221.

14. Irwin. P.220.

15. Michel. P.221 n.134.

16. Clines. P.242.

17. Susman.

18. Michel. P.234.

19. Habel. Pp.184-185.

20. Habel. P.253.

21. A full study of the use of the Psalter by the Job poet would be most interesting. It would have to look at parody - eg. of Psalm 8 in Chapter 7; the use of imprecatory language and the identity of the enemies; the lyric hymnody; the use of 'El/Baal' language and much else.

22. Clines. P.382.

23. Clines. Pp.384ff.

24. Curtis, J.B.: - "On Job's Witness in Heaven". J.B.L. 102 (1983). Pp.549-562.

25. Clines. P.390.

26. Hartley. P.302.

27. In 41:15 the verb דָּבַק is used of the skin of Leviathan. I would not in any way press the connection, but as a tiny strand in the total evidence it is of a piece with the arguments already presented.

28. Habel. P.302.

29. Clines. P.453.

30. Clines. P.456.

31. Gehman, H.S.: " סֵפֶר , an inscription in the book of Job". J.B.L. 58. 1944. Pp.304-307.

32. This is partly paraphrase and partly change of text; "in court" is an interpretation of "on the dust". But in v25 N.E.B. reads a different text: וְאַחֲרֹ עָפָר יָקוּם גֹּאֲלִי

(אחר for אחור from חור - 'to see'
יָקוּם is Niphal Participle from קום)
Then מְבַשְּׂרִי = 'one giving good news' ie. 'defending counsel'.

33. Clines. P.458.

34. Hartley. P.293.

35. Clines. P.460.

36. Irwin. Pp.224ff.

37. Gibson discusses these in C.M.L. Pp.18-19 and points out that even in the narrative of Mot's first challenge to Baal there is much more than purely seasonal and fertility nuances and that in the second challenge, Mot is explicitly the personification of death.

38. See Pope. Pp.146-147.

39. Habel. P.294.

40. Habel. P.582.

41. Rowley. P.174.

42. We may compare the use of παράκλητος for the Holy Spirit; the word means much more than an advocate at law and suggests close relationship.

43. Davidson. P.295.

44. Gibson. P.159.

45. Westermann.

Chapter 10:

Theological and Pastoral Issues:

Every study of the book of Job ends with many unanswered questions and indeed with a sense that those questions which have been partially answered have simply revealed new oceans beyond every horizon. This final chapter will indicate some implications raised by this study and attempt to suggest ways in which these could be carried forward. Two considerations compel a judicious caution in this final chapter.

The first is that new and substantial commentaries and studies on Job continue to proliferate. This is true, of course with many other Biblical books. However, often with other texts there is a great deal of repetition. In the case of Job none of the commentaries referred to in Chapter 1 and constantly engaged with throughout this study can be said to be alike. Each contains much material not to be found in the others and thus have given very different kinds of help. With such widely differing viewpoints there are innumerable points of interpretation where much more can be said.

The other is the profound theological nature and superb poetic quality of the book.[1] These are, of course, inseparable, but I have tried to demonstrate that the imagery of the book, while not itself theology, is one of the important guides to the wrestling with paradox after paradox.

This means we cannot and should not attempt to come up with a series of neat aphorisms which attempt to pin down the book. On the other hand, imagery does more than describe experience and theology, it to some extent embodies it and thus is a fruitful way into the many levels of meaning.

In the rest of this chapter I want to develop three main areas where the ideas suggested in this study could be taken further. These are: the study and commenting on the book itself; the relevance of Job in Old Testament study as a whole and pastoral and practical issues which centre around the book and its interpretation.

a. The study of the book itself:

The present study has emphasised the importance of the detailed tracing of images and motifs throughout the text of Job. This has inevitably left many topics only lightly touched or not touched at all. There are at least three main areas where the study could profitably be carried further.

The first area is that of the imagery and theology of death, a theme which occurs in every chapter of the book and dominates many. Much of the atmosphere of the book is built up by a variety of direct and often cryptic references to death itself, the land of the dead and the figure of Mot himself. One passage which could profitably be explored more thoroughly in relation to this theme is Chapter 14. More

detailed examination of the images of tree, lake and mountain and the theology implied of the life cycle would be valuable. Above all more needs to be said about how dramatic utterances are to be interpreted theologically. I have already argued that we cannot simply take Job's agonized cries and read them as systematic statements of what the Old Testament says about death. On the other hand these must be integrated into the treatment of death in the book as a whole and related to its overall emphases.

The figure of Behemoth too would profit from more exploration. I have especially analysed one aspect in his probably identity with Mot, god of Death. This exploration discerned him as the cumulation of a series of earlier images including oblique references to Resheph and Nergal and engaged with Gordis' arguments against a naturalistic interpretation. Probably further investigation in two directions is needed. On the one hand Pope's tentative suggestion that he is probably connected with the Sumero-Akkadian "bull of heaven" killed by Gilgamesh and Enkidu in the Gilgamesh epic would be an area for further study. On the other, a more detailed examination of Behemoth traditions in rabbinical and apocryphal writings would be valuable.

In connection with the exegesis of the Behemoth passage in Chapter 3 of this study I mentioned the possible allusion to the conflict of Horus and Seth, and at various other points

I have noted possible Egyptian influence. This area could usefully be examined in the way I have attempted with the Canaanite influences. Egyptian interest in the dead is well-documented and some fruitful insights might emerge.

A second area in the study of the book itself is the continued evaluation of the linguistic work of Dahood and his school. In this study I have frequently referred to Ugaritic but have seldom, and in no major crux of interpretation indulged in Dahoodian-type emendation. Michel[2] has promised us in his final volume a statement of the principles underlying his linguistic work as well as a grammar of Job. What I have been especially interested in is the theological use of Canaanite and other motifs and have engaged with some of the main issues as they have arisen. Two particular areas could profitably be studied further: the relevance of the use of Canaanite motifs to discussion about inter-faith dialogue and the wider use of these in other parts of the Old Testament. I have already argued that the Canaanite motifs are integrated into the text and not mere decoration but part of fundamental meaning.

Underlying these two areas in the study of the text is the fundamental theme of creation and the poet's employment of creation imagery. My main concern here has been with the images of supernatural evil, but as I said earlier this was found to be inextricably bound up with that of creation and

the twin doctrine of Providence which is in essence another name for continuous creation. This would involve a study of words of creating in their context and range more widely than the chapters concentrated on such as 9, 26, 28. Chapter 38 would need to be examined more thoroughly and its blend of natural and mythological images evaluated. Minor images such as clouds, flowers, desert streams and the like would need to be included.

Theologically, the study of creation imagery is both humbling and healing to Job. It is humbling in that the cataracts of magnificent images in Chapters 38 and 39 deal with the world of nature in its grand and remote aspects which are quite beyond his comprehension and experience; and the living creatures are all beyond man's control and have strange ways and are sometimes a danger to him. Thus the doctrine of creation and its presentation in Job is of fundamental importance in the understanding of the book.

b. Old Testament Theology:

All the issues mentioned above and indeed throughout this study are not, of course, merely important for Job, they are of central significance for the study of Old Testament theology. Indeed a case could be made for seeing this book as essential to an extended treatment of theological themes in the Old Testament. I want now to illustrate this in a number

of areas.

First of all in the Wisdom Literature itself Job is of crucial importance. It gives depth and dimension to the apparently simplistic theology of Proverbs. If Chapters 1 and 2 followed by 42:7-17 stood on their own they would scarcely have merited a mention much less the kind of study that has been lavished on them over the centuries. However, as has been demonstrated the Prose Tale and Poetic Dialogue belong together and this 'earths' the one and gives depth to the other. The faith at the end of the book of Job would sound if simply stated in a series of propositions identical to that at the beginning. But the difference is immense: the difference of hearing about and actually seeing (42:5). Canonically Proverbs needs Job (and Qoheleth) to prevent a one-sided picture emerging. Moreover, even more directly than Qoheleth, Job confronts the problem of the ways of God by its powerful evocation of the sufferings of an individual. This, ultimately, for all the magnificence of the theology is the crunch issue, ie. can this theology be experienced? Gibson puts it well at the end of the introduction to his commentary: "To read and study the book of Job is to grow up in the faith with a vengeance and that is worth all the theology in the world".[3]

It is not only in the Wisdom tradition itself, however, that Job is of crucial significance. At first sight Job seems

remote from 'Heilsgeschichte', covenant and law and indeed these are nowhere directly alluded to in the book. However, the fundamental issues of creation and theodicy also lie behind the stories of God's 'mighty acts' and this is especially clearly demonstrated in the Exodus narrative. There are at least two respects where the insights from Job help in understanding the nuances of that event. The first is the supernatural dimension in terms of a conflict of Yahweh and other powers; implicit, for example in the Plague narratives in Exodus 7-10[4] and explicit in Exodus 12:12: "I will pass through the land of Egypt tonight and against all the gods of Egypt I will execute judgment. I am Yahweh". With the experience of Job in mind, and his awareness of such powers as Yam, Mot, Resheph and Nergal the hints in the Exodus narrative are filled out and given greater impact. To put the matter in another way: Job's experience is not an eccentric byway remote from the salvation history highroad; rather he experiences as an individual what the community experiences at the most crucial event of Old Testament history.

The other area of particular significance is the Red Sea crossing and its imagery which is particularly associated with the chaos battle especially in the ancient poem preserved in Exodus 15 and numerous occasions in the Psalter (eg. Psalm 77:16: "The waters saw you, O God; the waters saw you and trembled") or in the prophets (eg. Habakkuk 3:8 "Were you

angry with the rivers, O Lord; was your wrath against the streams?"). The theme of the incomparability of Yahweh is especially clearly illustrated in Exodus 15:11: "Who among the gods is like you, O Yahweh?" This is the position to which Job arrives as a result of his painful agonies and as a result of seeing Yahweh's power in the stunning panoramic vision of Chapters 38-41. More work needs to be done in this area of the 'mythical' and 'historical', but I would suggest that the experience of Job of these supernatural powers is a good starting point.

A related issue would be the exploration of the influence of supernatural evil throughout the historical books. A number of incidents are important in this connection: Dagon's idol smashed before the sacred ark (1 Samuel 5); the evil spirit 'from the Lord' which tormented Saul (1 Samuel 16:14ff); the witch of Endor incident (1 Samuel 28); Satan's incitement of David to number Israel (1 Chronicles 21); the lying spirit in the vision of Micaiah ben Imlah (2 Kings 22:19ff); perhaps Manasseh's pagan worship (2 Kings 21). These incidents show an awareness of an extra dimension, of the influence of powers other than Yahweh, and some of them, especially the events involving Saul and Ahab, raise in an acute way the relationship of Yahweh to these other powers. Here especially the book of Job with its basic metaphor of the heavenly court is a fundamental text for exploring this difficult area.

Two points need to be made about this. The first is that the book of Job does not 'explain' these incidents. Indeed in some ways it compounds the problem by showing us the scene in the heavenly court where Yahweh 'rouses' Satan to do his sinister work. What it does do is with unparalleled poetic and theological power show us a God who is continually involved in His creation and not a remote deity who manipulates puppets. The second point is that this cosmic, 'mythical' dimension is of the essence of the history of the community of faith. Just as Job's situation did not fit into the neat parameters of the mechanical theology of the Friends, so the communal history of God's people is not to be seen purely in terms of the power politics of the Ancient Near East. This is an area where the study of imagery and other literary devices is so important to catch the nuances as well as the surface meanings of text.

Another area of great importance is the legal framework of the book which provides a good basis for the study of law throughout the Old Testament. This operates at a number of levels. The first is that Job, in his integrity, is an outstanding example of a man who keeps the covenant obligations. this is emphasised by the use of words such as תָּם (1:1) used in the legal material of sacrificial animals, and the insistence on his consistent righteousness. This is also the burden of Job's final speech in Chapter 29-

31 which is set in a legal framework. Clines says "Still working within the metaphorical scenario of the lawsuit, he imagines himself signing a declaration"[5] Chapter 29 is a fine description of an old Israelite community where Job was leader and respected by everyone, looking forward to a ripe old age, then dying like Moses with vigour unabated. On the mythical level I have already drawn comparisons between this chapter and the land free from Mot's devastations. On the historical level, Job was experiencing all the blessings promised to the community for keeping the covenant. Job in 29:6 speaks of the time "when my path was drenched with cream and the rock poured out for me streams like olive oil". This is to be the experience in the community in Deuteronomy 8: 6ff of the land with springs, wine, olive oil and honey. Job has further carried out the active virtues of social justice and compassion to the poor, widows, orphans and foreigners: the Deuteronomic prescriptions in Chapters 22ff. Yet, in spite of all this, in Chapter 30 we have a picture of Job as he presently is, now mocked and derided, and sure he is the victim of God's hostility. The very curses for breaking the covenant: wasting disease (Deut. 28: 21-22) have come on Job (30:16ff); the painful boils (Deut. 28:35) were part of Job's affliction (2:7); he is ridiculed and scorned (Deut. 28:37). Thus in Chapter 31, Job asks God to condemn him only if he is guilty and uses a device known as the 'oath of clearance'

which again links with the legal material of the Pentateuch (we may compare the oath in Numbers 5:19-22 relating to the curse of miscarriage). Once again, the speech of Job becomes an eloquent denial of crimes, some of them legal, some of them not crimes in a legal but in an ethical sense. The end of the chapter with the land yielding thorns and thistles moves us into the world of Genesis 1-11 and the basic doctrines of creation and providence which lie behind the legal framework.

This use of covenant language in the book of Job is important both for the theology of that book and for covenant theology itself. It places Job within a recognisable Old Testament context and forces us to ask fundamental questions about that context. On the other hand it prevents us reading Covenant in a mechanical way and underlines that Covenant itself is an act of grace, indeed a special example of creation. It shows that covenant blessings do not follow automatically upon covenant obedience and forces us to consider the problem of suffering and I shall return to this in the final section of this chapter.

Moreover, the actual framework of Job is a legal debate both in the heavenly court and on earth. Thus it is essential that in the end Job has to hear God speak and pronounce the verdict. Von Rad links this with Israel's experience and argues that this passionate desire for God to pronounce the words about Job had "taken shape in the hearing of the

continuous exhortation from generation to generation that Yahweh is Israel's God, her defending counsel and saviour".[6] Job in fact is virtually invoking the Covenant against God. Just as in Deuteronomy 30:19 Moses, speaking for Yahweh, calls heaven and earth to witness to the covenant stipulations, so Job has ranged through the universe and demanded God Himself to appear to answer.

None of the foregoing should be taken to mean that I am trying to flatten out the diverse territory of the Old Testament and play down differences of emphasis. Rather I am attempting to demonstrate that in Job we have a unique example of someone living according to the covenant and apparently giving the lie to the blessings promised for so living. This suggests that the legal metaphor must not be interpreted in a mechanical way.

One final point should be made in this connection. I have been concerned particularly to show links between Job and the covenant community, but the legal metaphor is also very important in the prophets. Isaiah 1:18, for example, represents Yahweh as calling his people to a legal debate, a passage I cited already in Chapter 9 of this study. The importance of the legal metaphor ultimately is that, while not adequate in itself, as a description of the relationship between Yahweh and the community or Yahweh and an individual it is an essential component of that relationship. This is

where, I think, M, Dick, in an interesting article [7] on Job overstates the case when he argues:
"ultimately Job can only summon Eloah before this same God, who is thus both judge and plaintiff. His incongruity reduces the legal metaphor to be absurd and thereby reveals the bankruptcy of conceiving the man - God relationship along the lines of legal justice". It is true that legal justice alone is inadequate, but to leave out the legal metaphor as part of the total picture is equally inadequate.

The preceding areas of Old Testament theology: the Wisdom Literature itself; Heilsgeschichte, Covenant and Law are all interwoven with the question of theodicy and here Job speaks with a particularly relevant and powerful voice. Two areas of the book which have much wider relevance and which have been the burden of this study are the roles of God and Satan (in his various guises). The picture of God in the book, mysterious, apparently hostile but totally involved in his creation is a world away from the abstractions of certain types of systematic theology. This is linked to the picture of creation as ongoing activity as well as primeval act and its providence as an integral part of the meaning of creation. This has many links with other parts of the Old Testament as Crenshaw outlines in a fine book[8] in which as well as Job, he deals with Abraham and Isaac; the confessions of Jeremiah; Qoheleth and Psalm 73. I think however, he is on dubious

ground when he describes the God of Job as 'a distant ruler who toys with human lives to prove a point in an argument'.[9] In much of the book the problem with God is his perceived closeness and aggressiveness. An absent and indifferent God, a Deist's 'First Cause' would be less disturbing than this deity who is often more like Mot or Yam than Yahweh. Nowhere in the Old (or indeed the New) Testament is there such a powerful and disturbing picture of the darkness and mystery surrounding God and his creation. Moreover, this is not simply spoken about, it is realised in poetry of unparalleled power and suggestiveness.

This mystery is partly dispelled and partly compounded by the picture of the Satan and his other guises, notably Leviathan. On the level of theology this is an effective way of showing the incomparability of Yahweh; on the level of experience, it is perceived as a kind of dualism and I have already demonstrated how effectively the poet uses Canaanite myth to express that. On the level of imagery it suggests that we should be wary of too rigidly demarcating the functions of Satan, or being too ready to say when the full-blown devil enters Old Testament theology. More work needs to be done in this area, taking full account not just of explicit theological statements about 'Satan', but also the presence of other more shadowy powers behind the Biblical text.[10]

Indeed, as I suggested in Chapter one of this study, Job

is a massive and profound vindication of the ways of God, comparable to Covenant, Salvation History, Prophecy and Cult. I have tried to demonstrate some of the ways in which it both illuminates and is illuminated by these other areas of Old Testament theology. To sum up this section I would further suggest that we have here a powerful link with the Christus Victor view of the work of Christ. As already demonstrated in the comments on the sea stories in the Gospels, and even more so is it true in relation to the Cross, Christ wrestles with the powers of evil and thus not by divine fiat but by costly involvement defeats these powers.

c. Pastoral Implications:

However, academic theology and literary and linguistic study do not exhaust the potential of the issues raised in the book of Job. There are a number of practical and pastoral issues which are highlighted by the previous study and which I now wish to spell out. These belong to three main areas, 'prosperity theology'; charismatic issues and to counselling.

'Prosperity Theology' alleges, drawing on passages such as Psalm 1 and parts of Proverbs that material and physical property will follow the fear of the Lord as the night the day. Two questions arise here: is this contradicted by the book of Job and are these other passages as simplistic as they appear? As to the first question, there is no doubt that,

taking the whole book, Job is indeed so blessed ultimately. The operative word is 'ultimately'; Job's believing is given as an act of grace, not as a reward. That is what is implied by the word 'blessed' in Chapter 42:12. Moreover, as already argued, it is Satan and not God nor the narrator who link Job's piety and prosperity and piety and health in Chapters 1 and 2. But ultimately it is the vision of God which is at the heart of the book, not the more restoring of Job's prosperity.

As to the second question, a careful reading of, for example, Psalm 1 sees how it uses metaphor and other imagery to evoke the lives of both the blessed and the wicked. The blessed are compared to the living world of nature - fruit bearing trees and running water. This, as in Job, precludes a merely mechanical interpretation. The blessed are part of the living creation which is very different from a mechanical view of merit. Moreover, there is no implication that the final destiny will be reached easily, any more than trees and other natural phenomena will escape storm and stress. What the book of Job does is to present in unusual vividness and detail one mans journey from a faith that is real enough but untested to one which has looked into the abyss and into the face of God and thought en route that they were one, but has reached an incalculably deeper and new faith at the end. Once again it is imagery which can best express this, for stated in

propositions the faith of Job in Prologue and Epilogue would not sound all that different. Moreover, there is no more security in Chapter 42 than in Chapters 1 and 2 that Job's later prosperity would not disappear like his earlier. Faith and vision are still needed. Nor can anyone else simply short-circuit the experience; the faith of Job is in God the Creator, for even in the Behemoth and Leviatian passages it is creation rather than the chaos battle per se which is the emphasis. Of course, God's defeat of evil is totally bound up with his creation and providence, and the final defeat of evil (as, for example, in Isaiah 27) is until the last day a matter of faith. Thus 'prosperity theology' promises a bogus certainty and knowledge which is not possible in this world. This world as Job knows well is one where faith and doubt continually wrestle.

A second area where the theology of Job could profitably be applied is the debate about 'charismatic' gifts, notably those of exorcism and healing. It is quite beyond the scope of this study to discuss these matters in general; all I am concerned with is the light thrown on this whole area by the book of Job. Job is not miraculously healed, nor is any attempt made (because none is perceived to be necessary) to exorcise the dark spirits from his mind. This is neither to assert nor deny that such miraculous healings and exorcisms can take place. Rather the whole issue is lifted into a

different dimension and two particular points can be made.

The first is that both the illness and the attack by evil powers is not only permitted but actually orchestrated by God. The effect of this on Job is seen in the immensely powerful Chapter 3 which has been drawn heavily upon in this study as the source of the imagery of much of the rest of the book. Much charismatic thinking with its emphasis on joy and freedom sits ill with this powerful evocation of the abyss of despair into which this upright man has been plunged.

The second is that at the end of the book, the issue is the vision of God and not healing or exorcism. Also it is God speaking rather than showing 'signs and wonders' which changes Job completely. This is yet another example of the creating word which without any apparent change in circumstances, changes Job himself. To put this another way, it is God himself, now, not anything he has done or can do which fills Job's vision. This is not an attempt to reduce the book to trite aphorisms. Rather it is emphasising how complex and subtle is its theology which is bigger and more potent than any view which appears to offer short-cuts to knowing God and a certainty that dispenses with the need for faith

To my knowledge, no counselling courses have the book of Job as part of their required reading. Nevertheless, this is another area which could be usefully explored and on which I wish to make a few comments. The three friends stand

comfortably within the mainstream Wisdom tradition of Proverbs and Psalm 1. In earlier comments an imagery I have suggested that they are blind to the nuances of the picture of chaos and death which play such an important part in the book. Similarly in their attempts to counsel Job they apply mechanically the precepts of Wisdom and fail to perceive the real nature of Job's situation. The fact they fail to see is that Job more or less begins where Proverbs leaves off. They were right as far as they go and we must not assume they are wrong all the time. I have already argued that their particular way of being wrong was not to grasp the supernatural dimensions of the problem and to speak of God and creation in flat mechanical ways. Their view suits normal life and ordinary Hebrew piety and thus their sympathy for Job is limited.

Eliphaz is essentially a philosopher: 4:8 - "as I have observed"; 5:27 - "We have examined.." At the start he appears to share some at least of Job's scepticism and comes over as a rather kindly old gentleman. However, by Chapter 15 he has become harsh and intolerant.[11] Bildad is a traditionalist; in 8:8-10 he counsels learning from our forefathers, but by Chapter 18 he has become vicious and vindicative. Zophar is a theorist who in Chapter 11 concentrates on the mystery of God's will and is a dogmatist laying down the law. He is a more formidable debater than the others but his God lacks compassion. Elihu develops to a little extent the notion of

suffering as discipline but adds little to the debate. His contribution is well summed up by Andersen: "Now he joins in with a mixture of deference and cocksureness that captures the pose of youth, that sees a little but sees it clearly".[12]

The failure of the Friends as Counsellors not only exposes their own weaknesses but provides valuable insights into how real counselling can take place. There are four particular areas relevant to the theology of the book where the counselling of the Friends appears as inadequate. The first is that they take ideas, true in themselves, but by applying them falsely make them into error. They represent a simplistic and mechanical tradition in theology which insists on stock and trite answers to complex problems. To urge Job to turn to God when it is the apparent hostility of God which is the problem shows a great insensitivity.

The second danger is of imagining that they can put God's case better than God Himself. Chapters 38-41 with their devastating grandeur, so vastly different from what the Friends have said are far more effective than a detailed rebuttal would have been. What they have said so confidently was the result of theory not of experience of God.

Thirdly they do not (nor does Job) actually listen to the points that are made. They give the impression of people with prepared speeches which they intended to deliver whatever else is said. Clines describes the friend's views as 'single-minded

and static positions'.[13] I have already argued that the debate grinds to a halt when they have nothing more to say and are too inflexible to consider that they might be wrong.

The fourth area that they fail to discern is the supernatural nature of Job's agony, or more exactly the complexity of that dimension involving the heavenly court and powers other than God who have great freedom of action. Even when they blunder against it as Eliphaz does in his vision in Chapter 4 and Bildad in his evocation of the 'king of terrors' in Chapter 18, they simply use it as a stick to beat Job with and supporting evidence for their own arguments rather than seriously applying it to the problem.

Thus in this whole area of counselling the book has a tremendous contribution to make and many of its insights need to be seen in that light. This grows naturally out of the detailed study of the language and theology of the book.

d. Final comments:

All through this study I have concentrated on the three main areas of imagery, mythology and theology. In conclusion I wish to make some further comments on each of these areas which will both sum up what has been said and raise further questions:

Imagery: All talk about God is perforce metaphorical and thus imagery is especially vital in any study of a Biblical text. The problem of anthropomorphism is a real one and we must not

press any one image too far but try to see them all together as gradually painting a picture which is greater than the sum of its parts.

In Job the basic image is that of the heavenly court and this in a real sense encapsulates much of what the book has to say about God. God is supreme but not solitary, other powers operate in the universe and the latitude given to them is very wide and the 'hedge' around them not always visible. This was taken as a metaphor of creation and providence itself with all that this implies both of transcendence and immanence.

Since this basic image is presented to the audience but not to the participants it can only be perceived by them, if at all, at a subconscious level. It was this difference which I attempted to demonstrate between the speeches of Job and that of the Friends.

Much work remains to be done in this area. I identified four particular themes: death; the chaos monster; creation and legal imagery and attempted some evaluation of them. Further studies in these throughout the Old Testament would be valuable.

Mythology: In Chapter 1 of this study I attempted to outline the connection of imagery and mythology and the major part of the subsequent chapters has been devoted to tracing mythological images. I argued that the myth was mainly present

on the level of imagery rather than straight story which is the way we would expect in a monotheistic faith, but that the polytheistic elements are there to stress the incomparability of Yahweh, and that the allusions (which occur also in Israel's hymn book) would be familiar to the hearers.

Mythology requires more than knowledge of the details of stories, indispensable as this is. It requires, in Gibson's words "the faculties of imagination and sympathy".[14] These stories enshrined the hopes, fears and aspirations of the ancient peoples who produced them and unless we make an imaginative attempt to enter that world we will, I believe, misunderstand much of the thrust of Job which draws on these mythologies so liberally. As already suggested, much work still needs to be done on particularly the Egyptian background. Mythology is a slippery word, and Gibson in that article just cited on the Ugaritic Baal cycle argues that the most fitting word to describe these stories is in fact 'theology' which brings me to my final point.

Theology: If as I have argued, the imagery is more than effective word pictures, and the mythology more than exciting stories then they form a major component of the book's theology of God, Satan, creation, death, nature and faith. If we take the Divine speeches as the culmination of all the elements in the book, certain conclusions can be drawn about the theology of the Job poet.

Theologically, the book is concerned with creation and providence as shown in the panoramic sweep of Chapter 38 from the stars to the abyss and by the life cycle of the creatures in Chapter 39. That creation is bound up with God speaking and setting bounds. Evil, as shown especially in Behemoth and Leviathan is part of that creation and thus there can be no 'solution' to the problem of evil that is not also a statement about creation and providence. Above all theology is enshrined in seeing God: Chapter 42:5: "My ears have heard of you but now my eyes have seen you".

Thus, ultimately theology is vision rather than explanation. But that vision can no more come from a superficial glance at the book, than Job's own vision could come without his hard and bitter agonies. The vision leaves many questions unanswered but like imagery and mythology the theology of the book speaks not only to intellect but to imagination and faith.

Notes:

For Chapter 10:

1. Clines argues that "Job is the most consistently theological work in the Old Testament"... and also - "perhaps the most intellectually demanding book of the Old Testament", in "The Wisdom Books" - Ch.13. Pp.269-291 in Creating the Old Testament - Ed. S. Bigger Blackwell, Oxford 1989.
   Robert Alter's view of the poetical intensity has already been quoted in Chapter 1. Two other tributes are by Thomas Carlyle, who calls it "The grandest thing ever written by a pen"; and by Alfred Tennyson, who describes it as "the greatest poem whether of ancient or modern literature".

2. Michel. P.9.

3. Gibson. P.4.

4. The turning of the Nile into blood is seen to have a deeper significance when we remember that the river itself was sacred; similarly the ninth plague, that of darkness, in effect eclipsed the sun god. Yahweh's statement in 12:12 is thus a theological pronouncement on the supernatural nature of the conflict.

5. Clines - as above. P.286.

6. Von Rad, G: Wisdom in Israel. P.221.

7. Dick, M.B.: "The Legal Metaphor in Job 31" C.B.Q. 41 (1979) Pp.37-50. P.50.

8. Crenshaw, J.L.: A Whirlpool of Torment (Israelite Traditions of God as an Oppressive Presence). Fortress Press, Philadelphia. 1984.

9. Crenshaw op.cit. Preface Page X.

10. This is where, I think, Peggy L. Day's excellent book 'An Adversary in Heaven' is too mechanical looking mainly at the plain surface meaning of texts. This must, of course, be the basis for any serious engagement with texts, but we ought not to ignore the nuances and connotations of words.

11. See Gibson's interesting treatment of Eliphaz in: "Eliphaz the Temanite: Portrait of a Hebrew Philosopher." S.J.T. 28 (1975) Pp.259-272.

12. Andersen. P.284.

13. Clines. op cit. P.284.

14. Gibson; J.C.L.: "The Theology of the Ugaritic Baal Cycle" Or. 53 (1984). Pp.202-219. P.204.